

TRACKING THE OBJECTIVES OF VACHANA TRANSLATIONS

DOCTORAL THESIS

Submitted To

THE DEPARTMENT OF TRANSLATION STUDIES,
KANNADA UNIVERSITY, HAMPI.



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AKSHARA GRANTHALAYA



ACC.NO. 049548

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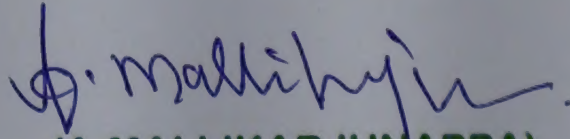
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DECLARATION

I, A.Mallikarjunappa do hereby declare that this thesis entitled ***'Tracking the Objectives of Vachana Translations'*** contains original research work done by me in fulfillment of the requirements for my Ph.D. degree in translation studies from the Department of Translation Studies, **Kannada University**, Hampi and that this report has not previously formed the basis for the award of any degree or diploma in this or any other institution. This work has not been sent anywhere for publication or presentation purpose.


(A.MALLIKARJUNAPPA)


Place: Hampi,

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CERTIFICATE

This is to certify that this thesis entitled '*Tracking the Objectives of Vachana Translations*' is a record of bonafide study and research carried out by A.Mallikarjunappa under my supervision and guidance. The report has not been submitted by him for any award of degree or diploma in this or in any other University.


(Dr. Usha.M.)
Research Guide

Place: Hampi,

Date: 13/06/2015.

ACKNOWLEDGEMENTS

In this long journey from the date of admission to the final submission of Ph.D. thesis, innumerable friends, well wishers have helped me to complete this project. I thank all of them and share my good wishes with them.

My sincere thanks to my research guide **Dr. M. Usha**, who has been patiently, meticulously guiding me throughout this project. I also thank all the faculty members of the Department of Translation Studies of Kanada University, Dr. Mohan Kuntar, Dr. Vittal Rao Gaikwad, Dr. Siva Reddy, Dr. Karigouda Beechanahalli and Dr. V.B.Tharakeswar, for their suggestions and encouragement given time to time at the time of presentation of progress report six months ones.

I am grateful for Veerashaiva Vidyavardhaka Sangha, Ballari Management for allowing me to pursue my doctoral degree. I extend my heartfelt thanks to the Office bearers of V.V.Sangha and also the Members of Governing Body of Veerashaiva College, Ballari. I am thankful to the Chairmen and the Principals, who have given me support in these five years period. I thank the present Chairman Sri Sahukar Satish Babu and the Principal Prof. H.Jayaprakash Goud for their support at the critical time of submission of the thesis.

Research work needs invaluable support from various libraries. The first and foremost library from which I took help is from my own institution i.e. Veerashaiva College Library. It hosts pretty good collection of books nearly of 50 years old. I thank Prof. Shiva Prasad and Dr.B.R.Gadagin for their liberal support in allowing me to borrow books from the library and keep them for long time.

I have to acknowledge the unconditional help given by the library of 'Veerashaiva Taruna Sangha/Sakkirikadappa free hostel for students, Ballari'. They have good collection of books right from 1930s on Veerashaivism. They have allowed me to borrow the books and keep them with me till the end of my work. I thank Sri Kallukamba Mallikarjunagoud, Ex-Chairman, Governing Body, Veerashaiva College and also Sri K.Venkatesha Goud for this help.

I extend my thanks to the librarian of Basava Samithi, Bangalore for his support. He sent me Xerox copy of the books when I marked the books and kept on his table. The service of the Basava Samithi library is very good and need to be acknowledged.

I extend my sincere thanks to Dr. Siddarama Swamy of Vachana Adhyana Kendra, Naganuru Rudrakshi Matha, Belgaum. They have allowed me to photo copy rare books like 1935 edition of Masti Venkatesha Iyengar's 'Sayings of Basavanna', vachana translation into English. I am grateful to Swamiji and library care taker Sri. Prakash.

I am thankful to my department colleagues Prof. M.B.Chandargi, Dr. B.O.Satyanarayana Reddy, Prof.Evangelina Nerella and Prof.Mastanappa for their continuous support over these years.

I extend my sincere thanks to Dr.Shyamurthy and Dr.K.Basappa for sitting days together with me to translate my thesis into Kannada. I am grateful to my friends, well wishers and who all helped me in this endeavour.

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CHAPTER-I

INTRODUCTION

Vachana Sahitya, 12th century medieval Kannada Bhakthi literature, fascinated many right from 12th century to till date. The socio-historical compulsions of 12th century milieu made it possible the creation of vachanas by vachanakaras. The ideas, ideology of vachanas pave the way for a holistic way of life thus leading to a culture of its own. The impact of vachanas was so vibrant that they never remained as period pieces. They haven't disappeared from the field of public space. They have been continuously negotiated by the times for centuries. Each generation, every age thereby got affected by vachana literature. In turn vachanas are interpreted according to the compulsions of the age. This mutual process of 'influenced by and influencing', continued till date.

The fascination towards vachanas by common people is still fascinating when we consider the different kinds of people from various fields of life it dragged into its fold. The variety of intellectual hues vachanas dragged is amazing. Right from devotional, theistic, intensely theological people to agnostic, atheistic activists see vachanas as their own representative literature. Thus complexity, depth, richness in vachana sahitya in its ideas and its uniqueness in expression through its peculiar mode in the language of common people of the land i.e. Kannada made vachana sahitya a treasure trove of inexhaustible literature. Conceptions, misconceptions, interpretations, reinterpretations, the only meanings on various different texts, interpolations and such other things form corpus of vachana sahitya over the centuries.

The trend of considering vachanas as an individual pieces and trying to interpret them by explaining their philosophy, social impact, their reformatory elements lead to multiplicity of interpretations. Though vachanas seem to be disjointed pieces they do form a corpus of literature, sometimes with diametrically opposite views expressed by the same vachanakara

in his vachanas. This whole corpus of literature produced by three hundred and odd vachanakaras has to be seen as the product of that particular period i.e. 12th century medieval Kannada speaking area of present North Karnataka. It is a universally accepted fact that literature of any age is not an independent production but the result of its own times and has mutual influence of directed by and also directing the times. There exists an inalienable relationship between history and literature.

Dr. Basavaraja Kalgudi (1988) in his book “Madhyakaleena Bhakti Mathu Anubhava Sahitya Haagu Charitrika Pragne” takes vachanakaras writings as an intense search of the twelfth century common people for newer values of existence. He feels it as their hunger for ‘identity’ and they have been shaped themselves out of this historical necessity. They are products of the age carrying in the humanity’s desire for better way of life. In this process, the 12th century stood as the most fertile transition period. These transition periods in the history of humanity paved the way for new worlds. In this transition period, vachanakaras tread the path of breaking the existing traditions. They questioned existing values and tried to replace them with new values. Naturally, these revolutionary ideas destabilized the existing social order and initiated the new social order helping the common people of the society to find new identity and search for better way of life. So, the literature produced at that time caught those nuances and stood as witness for the turbulent times of human history. The literature produced in these transition periods, in course of time, becomes classic corpus of texts to be negotiated by the future generations for inspiration.

J.P. Schouten in his book ‘Revolution of the Mystics – On the Social aspects of Veerasaivism’ (1995) recognizes three important periods of Vachana Movement. The stage of actual creation of vachanas, then the period at the time of ‘Sunya Sampadana’ or the period of King Proudadevaraya, i.e. 15th century and the 20th century, where various Swamijis of Muths trying to revive Veerasaivism to its initial glory. He marks the way historical forces

shaped the meaning and interpretation of vachanas in these periods. He explicitly tried to prove that in 15th century, the compilers of 'Sunyasampadana' wilfully neglected some of the core issues touched by 12th century vachanakaras like foregrounding the all inclusive tendency of the then vachanakaras to bring into their fold untouchables. In Sunyasampadane the issues are centered around philosophical discussions rather than sociological. There was a tendency to concretize Veerasaivism into a sect and consolidate its positions rather than foregrounding revolutionary ideas. Later in 20th century, there is a new found reformative zeal in the community represented by religious heads and community leaders to look forward towards all inclusiveness rather than exclusive tendencies which have crept in to the community.

NEW INTERPRETATIONS:

Twentieth century vachana interpretations are colored by the issues of colonialism and the reaction of Indian intellectuals to this colonialist's interpretation of Indian traditions. The fever of reformation within Hindu culture affected Veerasaiva community leaders including its religious heads. This resulted in the active third phase of vachana movement shaped exclusively by historical forces. The full circle has been drawn, when vachanas are again seen as identity of common people in 20th century. The post colonial age reacted to vachanas by reading into them the concerns of the age like feminism, dalit protest, equality, fraternity, democracy at sociological level and Navodaya, Navya, Bandaya at literary level.

In this light, the translation of vachanas into English was taken up by the community intelligentsia strongly inspired and backed by its religious heads. The history of vachana translation into English reached hundred years. In these hundred years, we can clearly see the contours of translations forced by historical and social forces of 20th century. To track the

objectives stated and hidden by the 20th century scholars in their endeavor to translate vachanas into English is the major part of this thesis.

OBJECTIVES:

The centrality of translation studies in the present literary studies as an individual discipline is inevitable in the globalized scenario. It plays a constructive role in Trans-cultural contacts and exchange of ideas, genres from one language to the other. It has become part of 'cultural studies' and draws the attention to the wider areas. So, translation studies have shifted their paradigm from mere linguistic comparison by source language text to target language text to descriptive translation studies. In these studies the aim is to delve deep into translation as a cultural and historical phenomenon to explore its context, conditioning factors and to search for the grounds that can explain 'why there is what there is'. These widening of the horizons lead to cultural, historical, ideological multiplicities within the socio-cultural context directing translational works.

In this backdrop, there is need to study the pattern vachana translations into English have taken for almost a century. The socio cultural factors which contributed to the vachana translations into English and also what is the final shape these translations acquired in this process i.e. 'why translations and what shape they have taken'. The ultimate question is like who translated what, when, where, how and why have become very important issues. That's why, the title of the thesis is kept as 'Tracking the objectives of Vachana Translations'.

When we see translations in this backdrop other issues like 'target text as an independent text'; 'ineffaceability of the translator in translation'; 'the uncompromising relationship between culture, values and language'; 'Is translation as pure equivalence possible'; 'Meaning loss, meaning change in the process of translation'; 'asymmetry of languages

involved in this process' and such other issues which go hand in hand with translation are dealt in the thesis pertaining to the vachana translations into English.

One more objective of the study is that of going through politics of selection of vachanas for translation into English. The motives for translation and publication of vachanas not only condition selection of vachanas for translation but also non-selection of particular group of vachanas form an important issue. The socio-cultural issues which prescribe the selection/non-selection of vachanas into English both over the space and time form the one of the objectives of the study.

Vachana as a genre seems to be simple to read, understand and write. But, it creates multiple points of understanding and bends itself to rich interpretative meanings. It fascinated many who are ideologically at the logger heads. Ever since its creation, it actively negotiated with the ages and shaped their destinies. It is simple but enormously complex at the same time. One of the objectives of the study is to probe into these facets of opposite characteristics of vachana corpus. And then to see how its complexity is transformed when it is translated into English. The thesis wants to probe whether this rich texture of vachanas is narrowed down to simple, straight forward interpretation in translation and how in turn it affected the source vachanas interpretation. The objective is to see dynamics of cultural, linguistic politics of both source language and target language on vachana interpretation and selection.

The overall objective is to study vachana corpus in English translation in its various facets as it stepped into its virulent third phase as previously mentioned and on the way for international exposure and striving for its identity beyond the borders of language and culture. At this point as it is nearing hundred years of history of vachana translation into English and also one of the areas where a lot of translation has happened from Kannada into English, it is to see at one place 'what is happening and why'.

METHODOLOGY:

To probe various aspects of the vachana translations into English, I have adopted multipronged approach. One of the approaches is to see from source language text to target language text. First to have a firm grasp on source language text i.e. Kannada vachana corpus, its context, its linguistic and cultural environment and then examine the translations into target language i.e. vachanas translated into English.

Some of the other methods followed through are looking at the source text translations and publications chronologically, spatially, thematically, demographically and institutional wise.

Another approach followed in this thesis is to examine forewords, publishers words, introductions of translators thoroughly to gauge stated and unstated motives of these people behind the translation and publication of vachanas. In this reading both thematic and linguistic concerns of these Para-textual matters are looked at separately in two different chapters.

Vachanas have been continuously and consistently negotiated by the various other literary, social and religious movements throughout 20th century and also at the beginning of 21st century to till date. To study the contours of vachana translations have taken during these various shifts in source linguistic cultural environment and also how they are influenced and influencing the milieu has been studied by following the method of chronologically looking at the happenings both in source language milieu and also translations at that time.

One more approach is that of linguistic analysis both at Meta and micro levels. At the Meta level, the relationship between 'language values and culture' and its effect on interpretation when source language text is imported into target language through translation is studied. This method brought out issues like 'translatability and transparence in translation'. At the micro level 'close reading' of the text i.e. vachana translations of the individual vachanas are

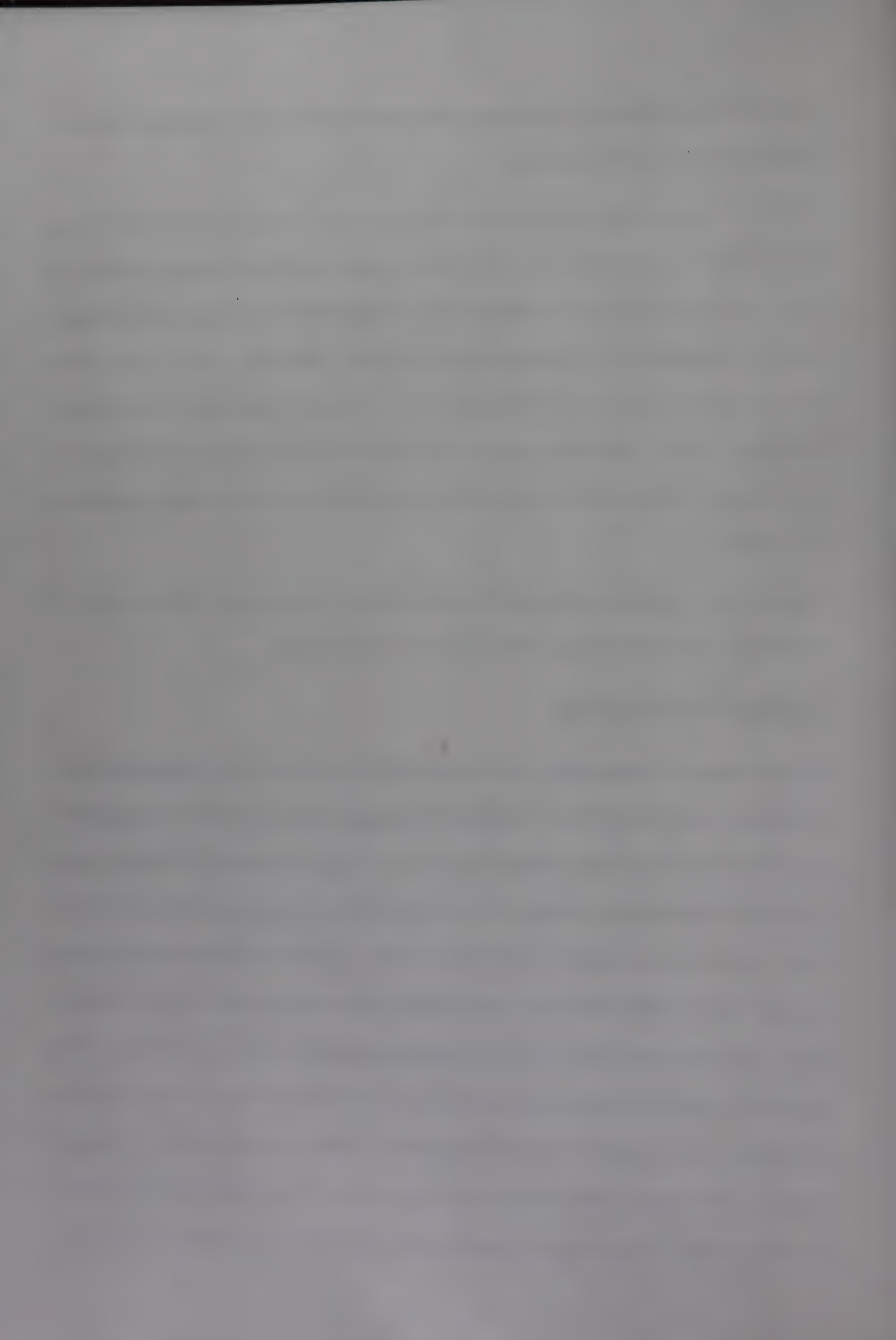
seen. The method followed is comparison among the translations of the different translators of the same vachana across the times.

Quantitative analysis using statistical data is undertaken to see what the issues that have been fore grounded are consistently by the translators and publishers through selection of particular vachanas and also to see which are the vachanas left out because the selector might thought that some of the vachanas represent the issues which they want to drop. These selections and non selections are linked to the stated and unstated motives in introduction and forewords. For this 'quantitative analysis' only 959 shutsthal vachanas of Basavanna is taken up due to the limitation of space and time across 30 anthologies of vachana translations into English.

Keeping these objectives and using this multipronged methodology, various aspects of vachana translations into English are dealt thoroughly in the thesis.

LITERATURE SURVEY:

For the purpose of 'tracking the objectives of Vachana translations' a wide literature survey of books on English translations of vachanas during these hundred years has been undertaken. As part of mapping of hidden and stated objectives of vachana translations, a thorough study of prefaces, introductions, forewords of the translated texts of vachanas has been done in the thesis. Apart from this, detailed study of texts which have touched upon the issues of vachana translations into English have been seen systematically as background study. For example, some of the prose texts like P.B.Desai's 'Basaveswara and his Times', S.M.Hunsal's 'The Lingayat Movement-A Social Revolution in Karnataka', Dr.S.Munavalli's 'The Veerashaiva Religion-Its Practices and Principles', M.R.Sakhare's 'History and philosophy of Lingayat Religion', J.P.Schouten's 'Revolution of the Mystics-On the Social aspects of Virasaivism', R. Blake Michael's 'The Origins of Virasaiva Sects' and also some of the books of Kumara



Swamiji of Navakalyana Math, Dharwar like 'Veerashaiva Philosophy and Mysticism', 'The Veerashaiva Weltanschauung', 'Mirror of Virashaivism' are studied as they touch upon the issues of vachana translations.

The research on Virashaivism has its own history. It attracted the attention of Max Weber, the father of Modern Sociology of Religion. K.Chandrasekhara obtained doctoral degree in 1955 working on Virasaivism from Frankfurt. Some of the western anthropologists had undertaken field work in Karnataka like Alan R Beats, Jackie Assayag, N.J.Braddford and submitted thesis on Virasaivism. Time to time, dissertations were being submitted to various universities in literary and sociological field on Virasaivism. Some of the names who took up village level studies on Lingayat population and their life style are M.N.Srinivas, K.Iswaran, S.Parvatham and K.G.Guruswamy. H.M.Sadasivaiah and G.S.Bidarakoppa had undertaken studies on Virasaiva monasteries. Two Indian Christians D.J.Hans and M.P.Samanta studied the heritage of Basava and submitted thesis for their doctoral degrees. There is a continuous study going on Virasaivism on different aspects, sociological, religious and literary. The theses are submitted to different universities at national and international level. [For example recently a thesis has been submitted to Kannada University, Hampi in 2010 on 'Translation of vachanas into English-A Study'.

Some of the texts have dealt on the issues of translation. They talk of politics of translation. One such book is that of 'Siting Translation-History, Post structuralism and The Colonial Context' by Tejaswini Niranjana. It looks into the issues of vachana translations and its accompanying politics. She talks of how representation of the colonized by colonial powers by way of constructing his psyche through multiple discourses and on multiple sites. I quote, 'one such site is translation. Translation as a practice shapes and takes shape within the asymmetrical relations of power that operate under colonialism.' (Tejaswini Niranjana, 1992). She also takes up the issues of how translation of Indian texts is enmeshed in effective history

and relations to power. In his search for 'national culture' which exists before the colonial era, native intellectual attempts to discover a counter history of a wonderful past in ancient texts by translating them. Vachana translations into English fit into this framework. She says, 'the post colonial desire to retranslate is linked to the desire to rewrite history. In this process, radical rewriting happens.' (Tejaswini Niranjana, 1992). In this context she analyses post colonial translations of a vachana. She chooses to analyse how a sacred text has been translated into a profane reading in the context dominated by nationalistic and nativist discourses. She has taken an example of Allama Vachana 'nimma tejava nodalendu heresari noduttialalu' by three different translators. In this context, she says the translation is attempting to assimilate Saivite poetry to the discourses of Christianity or of a post romantic new criticism; these translators reproduce some of the nineteenth century native responses to colonialism. At this juncture, she also touches the issue of translating proper names like Kudala Sangama Deva into The Lord of the Meeting Rivers and in this particular case 'Guheswara' as Lord of the Caves by A.K.Ramanujan. She observes, 'given that colonialism's violence erases or distracts beyond recognition (as witnessed in innumerable colonial texts) the names of the colonized. It seems important not to translate proper names in a post colonial or decolonized practice.' (Tejaswini Niranjana, 1992). Her text touches many other issues of vachana translations into English, how they are enmeshed in post colonial native politics and how the actual translation tries to be compatible to the West.

In this context, some of the seminal works on translation like 'After Babel-Aspects of Language & Translation' by George Steiner is thoroughly gone through as background study, so that the relationship between language and translation and culture is brought into focus and on this basis vachana translations are analyzed. In continuation, Susan Bassnett 'Translation Studies' also forms part of literature survey and the various theories on literary and culture in the field of criticism has been taken into consideration as they have direct bearing on the

trends of vachana translations. Books like 'Beginning Theory-An Introduction to Literary and Cultural Theory' by Peter Barry surveyed. As background study books like N.S.S. Raman's 'Problems of Interpretation and Translation of Philosophical and Religious Texts' has been gone through to understand the intricacies of vachana translations as vachanas fall into the category of religious and philosophical texts.

Vachana translation into English is linked to the issues in Kannada culture, politics and milieu. One of the methodologies mentioned above is to look translations of vachanas into English from the point of view of Kannada vachanas. Some of the Kannada texts dealt on the issues of vachana translations are Veeranna Dande edited 'Vachana Sahitya Meemamse' which has impressive collection of essays on vachana literature written in the span of nearly hundred years. It has collection beginning from F.G.Halakatti's article in 1923 to his own article in 2005. The various articles in this collection deal with the different literary issues on vachana literature. Aa Ra Mitra talk on language and Vachanakaras, M.M.Kalburgi talks on language issues, A.K.Ramanujan on the structure of vachanas. The text is structured chronologically.

Another work which takes into consideration various issues on vachana literature is edited by Dr. Mruthyunjaya Rumala by the title 'Basava Sahitya'. In this text Sankara Mokasi Puneekar writes on the structural aspects of vachanas in his article 'Basavannanavara Vachanagala Silpa Vidhana' and K.Krishnamurthy and Chenna Veera Kanavi talks on literary issues in vachana literature. One more text which deals with literary issues on vachana corpus is that of K.S.Nisar Ahamad edited 'Dasavarshika Vimarshagalu-1974-83'. In this book, some of the articles deal with literary theories like K.Krishna Murthy's 'Rasa Prathipadane', Gireddi Govinda Raju's 'Sahityadalli Sampradaya Hosamarga mattu Sahitya Nirmithi' and also L.S.Sheshagiri Rao's 'Sahityadalli Tantra'. A few essays directly deal with structure of vachanas and their place in modern literature like H.M.Chennaia's article 'Akka Mahadeviya

Vachanagala Pratima Vidhana'. We can see influence of western literary theories in taking stock of Kannada literature in general and Vachana literature in Kannada in particular.

Tracking the objectives of vachana translations is the theme of the thesis. In line with its nature, the thesis undertakes a thorough study of forewords, prefaces, introductions and publisher's notes on vachana translations. A.K.Ramanujan's introduction to 'Speaking of Siva' deals with the issues of structure of vachanas and the method of translation into English. He has shown how the translations could be literal and brief. This introduction sets the trend for many other later introductions. O.L.Nagabhushana Swamy, V.B.Tharakeswar and Vivek Rai have risen many controversial issues regarding the language of vachanas, their interpolations time to time and politics of selection and non selection in course of time in the introduction of 'The Sigh-Vachanas of 12th Century'. Here, Tharakeswar raises the issue of end users of vachana translations into English. He says, the vachana translations into English cater to the needs of the new generation of English educated urban elite.

H.S.Shivaprakash in his introduction to Vinaya Chaitanya translated book on Akkamahadevi vachanas titled, 'Songs of Siva-Vachanas of Akka Mahadevi' and in his own translated text 'I Keep Vigil of Rudra' has raised many issues regarding the nature of translation.

All these writings have been gleaned by going through these publications as primary and secondary sources. These studies form the basis of this thesis and also the thesis itself is in nature of survey of literature as detailed study of introductions, forewords and prefaces of almost all the books pertaining to English translation of Vachanas appeared over the century have been undertaken.

CHAPTER II

VACHANA TRANSLATIONS – AN OVERALL VIEW

Vachana corpus and its translation is a vast subject which includes many issues spanning over centuries. This chapter looks into the issues like the nature of vachanas, the various issues involved in vachana translations into English, the peculiar things happened in the arena of translation process, the personalities involved, their methods, their vagaries, the shape vachana translations took at the end, the politics of selection, interpretation and translation and the motives behind this activity and such other issues.

VACHANAS – LITERATURE OR PHILOSOPHY ?

Right from the beginning i.e. when the vachanas were reemerged onto literary field of Kannada, there was a debate whether to consider them as ‘literary texts or philosophical, religious texts. The debate has roots as early as 1930s. It has its bearing on translation of vachanas also. Scholars who have considered vachanas as literature tried to retain the literary qualities in their translations. Scholars who considered vachanas as value based philosophical teachings to be spread for the benefit of mankind at large have gone for different kind of translation. Some of the scholars maintained that vachanas are primarily philosophical teachings with literary qualities and some others thought them as excellent literary pieces with universal truths. Still, further, one can say, people belonging to that particular faith take the writings of that faith as religious teachings and others may take the same as pure literature. (Veeranna Dande, 2007).

Vachanas were mentioned in considerable detail in the first edition of ‘Karnataka Kavi Charithe’ published in 1907 by R.Narasimhachar. He took vachanas as part of literature and vachanakaras as poets. He dedicated 63 pages in his book on the topic of vachanas and

vachanakaras. E.P.Rice in his book, 'History of Kanarese Literature' published in 1915 had called them literature. He dedicated a chapter 'The Vachana Literature' in this book.

A detailed discussion on nature of vachanas was taken up by R.R.Diwakar in his book 'Vachana Sastra Rahasya' published in 1936. He dedicated a chapter 'Vachana Vagmaya' i.e. Vachana Literature to discuss various issues like subject matter, structure, style and expression of poet's subjectivism in these vachanas. He also subscribed to the view that vachanas subscribed to the view that vachanas are literary pieces per excellence in Kannada literature. They have begun a new kind of literary genre in Kannada literature so that they enhanced the quality and prestige of Kannada literature. He feels that vachanakaras were basically philosophers who expressed their philosophical experiences, truths they have experienced in simple prose style with difference. They have also expressed their views on different aspects of society in these vachanas. Though they were not poets and never intended to create literature, because of their way of saying things beautifully what they felt, vachanas were to be considered as literary pieces per excellence. Another important point R.R.Diwakar subscribes is that vachanakaras have expressed their innermost experiences 'Anubhava' in their vachanas. Regarding style he says, they have used figures of speech to drive home their experience to readers. According to him, vachanakaras did not use figures of speech and prosodic rules for the sake of using them and embellishing the poetry. They have used these to make things clear and beautiful. So, they used these for practical purposes. R.R.Diwakar also talked of parallel constructions, onomatopoeia, and alliteration of sounds, which make vachanas literary pieces. At the end of the day R.R.Diwakar was of the opinion that vachanas are literary pieces per excellence.

The similar view was expressed by M.R.Sri in 1944. He said vachanas have both meaning and rhythm. Time and again this view was subscribed by many Kannada scholars. People like G.S.S also talked of beauty of vachanas because of rhyme, prosody, images and also subject

matter which reflected vachanakaras deep felt experiences. So, he also came to the conclusion that they are literary poems of extreme beauty.

VACHANA – A POEM OR PROSE PARAGRAPH?

At the same time, scholars accepted vachanas as literature but not as poems. They considered vachanas as prose pieces instead of poems. At the beginning, E.P.Rice called them sentences. R.R.Diwakar also states that vachanas are part of prose. Sometimes, we find rhythm of poetry in vachanas but they are not poems but prose pieces. (Diwakar.R.R., 1936). But D.L.Narasimhachar (DLN, 1937) considered them as lyrics. He was of the opinion that vachanas were sung as songs times immemorial. He also quoted a couple of vachanas of Basavanna in support of his argument. Later by 1941, Thi Nam Sri took up the argument of D L N, and then he added many more examples and came to conclusion that vachanas are lyrics/poems.

It is very important to note that there was a debate going on in late 1930s whether to consider vachanas as prose pieces or lyrics. Around the same time i.e. in 1940 Si Si Basavanala and K.R.Srinivasa Iyengar translated some of the vachanas into English and published them under the title, 'Musings of Basava'. It has an elaborate preface to prove that they are lyrics. **The important point to note is that first time vachanas are printed as poems instead of paragraphs. It is clear that vachanas are printed in the form of poetry first in English then followed by Kannada books. Later, this trend continued in publishing of vachanas both in Kannada and English.** Breaking up of vachanas into suitable poetic lines was started by Si Si Basavanala and Srinivasa Iyengar followed by R.C.Hiremath's edition and also L.Basavaraju's editions in Kannada. S.S.Basavanal brought out comprehensive volume on Kannada 'Basavannanavara Shatsthalada Vachanagalu' in 1951 in Kannada and printed vachanas in poetic form and also supported this kind of printing in his preface to the book. In

this preface he came to the conclusion that vachanas are a kind of genre in between prose and poetry. (Basavanala, S.S., 1951:26). Whatever may be the argument, vachana publications have come up in the form of poems rather than paragraphs after 1950s. But, there were some exceptions. Masti Venkatesha Iyengar, translated vachanas into English in 1935 in paragraph form. He did not change his stance by 1985 also. In his expanded edition in 1985 for Basava Samithi, he followed the same method as he followed in 1935 and translated vachanas into English in paragraph form only. Another translation, which appeared in 1966 by P. Shyama Rao for Bellary Sahitya Academy, vachanas are printed in paragraph form only. Later, some of the translations into English are printed as summaries of vachanas in paragraph form like one published by Samvahana, Mysore in 1992, translated by Siddeswara Swamiji, as 'Basava's Thirst for Divine Grace' in 1992. Except these few, almost all Kannada and English publications are in poetic form only.

In this connection Zvelebil also expresses similar views. I quote, "though, vachanas are not strictly speaking, verse, it is possible to arrange them according to certain patterns in lines of varying length, and they certainly exhibit structure. A vachana can run from three to thirty or more lines – there is no restriction as to the number of lines. Each vachana ends with an Ankitha. He further says that they are spontaneous expression of the poet's experience of nature, life and religion. He is also of the view that Vachanakaras revolutionized Kannada literature by creating new kind of poetry. Earlier in Kannada literature, poets composed long narratives with mythical stories as their themes. Basava and his contemporaries introduced for the first time lyricism into Kannada poetry. Zvelebil concurs with the views of Ramanujan regarding the structure of vachanas, their parallelisms, repetitions, paired opposites, contrastive patterns, recurring formulae and regular signature lines. These regularities are usually units of syntax and semantics. He also mentions the fact that vachanas

are sung right from the beginning with or without the accompaniment of the instrument.
(Zvelibil K.V., 1984)

CHARACTERISTICS OF VACHANAS:

Parallel to the debate whether to consider vachanas as literature or not, if considered as literature, whether to consider it as poetry or prose, there is also an endeavor to fix some of the characteristics of vachana corpus. Almost all the scholars who wrote or talked came to certain conclusions. One is that of folklore or oral nature of vachana corpus. Along with this, they talk of 'desi' opposed to 'Marga'. Vachana corpus represented 'man in essence'. Common man instead of highly educated man was at the center of the vachana corpus. Regarding the structure, vachanas are by nature short. They are usually of 6 to 8 sentences, very short and very long vachanas are exceptions. This short, epigrammatic nature made it vehicle for expressing instantaneous ideas/emotions/experiences of the vachanakaras in a powerful and impressive way. Another important characteristic of the vachana corpus is that of using parallel phrases, clauses, making it a tight architectural construction. Almost all the scholars not only pointed this characteristic but also gave examples from the vachanas and even analyzed elaborately. Right from R.R.Diwakr who quoted 'neenole dare Koradu konavuvadaya', nee noneledare baradu hayanhudayya!: nee noneledare vishavella amruthavahudayya!: neenole dare Sakala Padartha idirallappudu, Kudala Sangamadeva', for parallelism and A.K. Ramajunan elaborately analyzed the parallel structure of 'maneyalli Maneyodiaddano illavo' vachana. Not only parallelisms but also repetition of consonant sounds and clusters, repetition of vowel sounds i.e. onomatopoeia and alliteration techniques of construction of vachanas highlighted again and again by various scholars who wrote on vachanas throughout 20th century. This parallelism linked as chief characteristic of folk lore as felt by Raman Jakobson. They also pointed out how 'ankitha' at the end of the vachana not

only used as identification of vachanakaras but also 'ankitha' is used as part of the meaning of vachanas. Sometimes it enhances the meaning by fully participating within the structure of the vachana. It never hangs as appendage. All the developments made scholars to go for printing the vachana in the form of poem rather than paragraph. As noted above, the first step in this direction was taken up by Si Si Basavanal and Srinivas Iyengar in 1940 in English translation. In Kannada first time it was taken up by Aa na Kru in 1943 in his publication 'Basavannanavara Amruthavani'. But the manuscript of this was gone through by Si Si Basavanal as per Aa na Kru. Later, Si Si Basavanal adopted poetic form in 1951 in his 'Basavannnanavara Shutsthalada Vachanagalu'.

WILFUL NEGLIGENCE OF VACHANAS – A PHENOMENON IN 19TH CENTURY:

It seems, the beginning of 20th century was the time ripened for translation of vachanas into English. Though, the vachanas of 12th century saint poets were around orally and written, especially in Sunya Sampadane edited by different compilers in 15th and 16th centuries, no significant attention was paid to them by European and Indian orientalist who collected and edited Indian classics in Indian languages or their translations. The literary scenario in 19th century was heavily oriented towards sanscritised classical texts. That's why, in 19th century puranas like Basava Purana, Chennabasava Purana, Rajasekhara Charithre found place in 'Prakkavya Malike-Canarese poetical anthology or Selections from the Standard introduction and foot notes. Poetical works of Ancient Canarese literature' published by Basal mission in 1868. It was edited by Rev. G.Wruth and in his untimely death, J.P.Garreth of Oriental Library, Mysore completed it. Though, there was sincere effort in collecting and publishing puranas by European missionaries and administrators, the accompanying comments and notes are of derisive in nature. They dismissed these puranas as mere stories of an ignorant tribe.

This gives scope to deduce that they purposefully left out inclusion of vachanas in 'Selection from the standard poetical works of Ancient Canerese Literature' as vachanas give little scope for derision and they have to accept the contribution of vachanas in building up a different and progressive way of life for the common man. They might have considered vachanas as religious literature of Lingayaths whom they tried hard to convert into their fold. But, Sarvagna vachanas found place in the same volume as they are of 'secular nature' when compared to vachanas. The suspicion or bias towards vachanas as an undercurrent in European missionaries might be running continuously at that time. At the beginning of the 20th century, Basil Mission Press of Mangalore refused to publish vachanas collected by P.G.Halakatti and the episode pertaining to it is interesting and insightful when he edited 'Vachana Sastra Sara Bhaga – I' and sent it to Basil Mission Press to print it with 500/-Rs as an advance, he received a note saying that they were unable to publish them because if they publish them, it would be a kind of barrier to their religious preaching as the ideas of vachanas and their religious preaching is same. (Editorial, Mahamane – Bangalore – Sampute – 13, Sanchike -05 – Dec 2010).

VACHANA AS MODERN POETRY & NEW LITERATURE:

From 1920s to 1950s, scholars tried to fix the characteristics of vachanas and then tried to prove that vachana corpus is a new trend in Kannada literature and they belong to genre of poetry. We can also see here the influence of English Romanticism on Kannada creative writers, which made them to focus on vachanas, hitherto neglected genre and fix it as a new poetic genre. This might be the cause for seeing vachanas first published in 'poetic form' in English rather than Kannada by Si Si Basavanal and Srinivasa Iyengar. How much is the contribution of Srinivasa Iyengar in this endeavor is point of speculation.

There was a change of trend on looking at vachanas after 1950s. By this time, scholars have come to an agreement that vachanas were in the realm of literature and that too well within genre of poetry. Scholars like G.S.Shivarudrappa, A.K.Ramanujan, M.M.Kalburgi, G.S.Siddalingaiah, Aa Ra Mitra, Uttangi Chennappa and such other people started talking of vachanas as 'new literature' in Kannada. Vachanas expressed experience i.e. 'Anubhava' of the vachanakaras. This 'anubhava' was both 'personal and social' i.e. 'Swanubhava' and 'lokhanubhava'. G.S.Sivarudrappa again and again emphasizes the point that 'though vachanas are part of Kannada literature, they are entirely different. When the question of 'what kind of difference' is put to examination, the answer is that there is 'reasoning' i.e. 'vaicharikathe' in vachanas. The vachana corpus is different from previous literary types because there is an 'intellectual thought process oriented towards society through personal experience and reflection'. (Veeranna Dande, 2007, p-206)

Again scholars started to talk of breaking of rules and regulations of Sanskrit poetry i.e. prosodic rules and coming out of shackles of prosody to express freely the experiences and ideas of vachanakaras powerfully in their own way. A.K. Ramanujan is of the opinion that vachanas are not of phonemic orientation but syntactic rhythm and it is an important characteristic of oral poetry. A.K. Ramajunan further says, Sanskrit texts are called 'Sruthi' and 'Smruthi' that means 'which is heard is 'shruthi' and which is remembered is 'smruthi' Vachanakaras called their writings 'vachana' that means saying, i.e. something said in present. A.K. Ramanujan says 'smruthi and sruthi are of the past and vachana is of the present. They talk of 'now and here' rather than past and future.

It seems Ramanujan is talking of subject matter of vachanas as intense subjective experience of the vachanakaras. That experience is that of 'now'. But, the whole argument of Shivarudrappa, Kalburgi and Ramajunan seemed to come out of the pressures and influence of the times they have written. **The vibrant independent India and its intellectuals were**

dreaming of new world and new ideas. They wanted to break themselves away from the past which was representation of colonial slavery. They wanted to build a society of equality, social justice and a society which has no inequality socially, economically, educationally. They wanted equal opportunities for all. So many dreams and vibrant, nascent nation naturally looked towards its literature for sucker. Vachanas seemed to represent and answer the needs of the times. For them vachanas express 'newness' in style and subject matter breaking everything that is past. The vachana corpus is intellectual, striving for social equality and justice for common man.

The point is that vachanakaras created vachana corpus at that time without any intention to create any new literature or genre. They were not at all interested to create literature at all. This is the point where all scholars are in consensus. Uttangi Chennappa says, Vachana corpus has no intention to create new literature in Kannada, it was not a conscious effort on the part of vachanakaras to construct vachanas on certain prosodic lines, and it has its roots in 'anubhava'. (Veeranna Dande, 2007, P-83). Ram Si Mugali says they were not literary critics but they were life critics and critics of their innermost experiences. Shivarudrappa talks of individual freedom expressed by Vachanakaras in creating vachanas. All these comments show spirit of the age.

The question is that though vachanakaras did not intend to create literature at all in their times. How did the audience receive vachanas at that time? Did they receive it as 'new literature breaking rules and regulations of the past'? Did they receive it as literature? Did they receive it again as 'Shruthi' only and kept them as 'Smrthi'. This debate on vachana corpus as new literature, in relation to the old prosodic bound literature is the idea of mid twentieth century scholars. Vachana as new literature is the idea of the people of new age. Reemergence of vachanas at the beginning of 20th century made people to think and rethink of them seriously in mid 20th century as vachana

corpus met their aspirations and dreams. Thus, vachana corpus is continuously responding to the times and fluctuations of ideologies continuously throughout 20th century. The same trend continues at the present times as there is violent debate on what vachanas represent in the columns of 'Prajavani' centering around vachana corpus.

PARADIGM SHIFT IN TRANSLATION STUDIES:

The translation studies have travelled a long way from mere linguistic comparative studies of source text and target text to descriptive translation studies, thereby broadening its field and taking into its fold various other issues like the necessity of translations and the final shape these translations take. Translation studies have become part and parcel of the present day cultural studies. There is a gradual shift in paradigm in these studies from 1950s to 1980s. At the beginning, purely linguistic approach to translation was dominating which then shifted towards function and culture oriented approach. The modern translation scholars raise many issues which have direct bearing on vachana translations. One of the issues is that the presence of translator could be ineffaceable. Theo Hermans in his essay 'Paradoxes and Aporis in translation and translation studies' opines that however one tries for transparent equivalent translation, one cannot efface the translator's presence. (Alessandra Riccardi, 2002). This fact can be corroborated in vachana translations into English as the vachana corpus was translated by innumerable scholars, religious, social enthusiasts both academic and non academic. There is a clear trace of background, tastes, and orientations of the translators in translated vachanas into English. There, a clear cut division is observed between the translations which were done before 1970s and after that. One of the causes for this is the intervention of translation studies after 1970s and also more and more academicians with the knowledge of issues of translation are taking up the work of vachana

translations. Before that there were mainly religious activists who wanted to contribute their little to vachana literature/Veerasaivism. The personality of these translators is clearly visible in the final products of vachana translations.

HISTORY OF VACHANA TRANSLATIONS – NEARING A CENTURY:

Talking of the expanding horizons of translation studies Cess Koster in his article ‘The translator in between texts: on the textual presence of the translator as an issue in the methodology of comparative translation description’, (Alessandra Riccardi, 2002) raises the issue of writing a history of translation of a particular culture. He says, it boils down to answering the questions who translated what, when, where, how and why. Answers to these questions in the context of vachana translations of almost hundred years from 1920’s of P.G.Halkatti’s translation in Indian antiquary of Asiatic journal of L1 volume to the newly translated vachanas of 2012 by ‘Basava Samithi’ under the title ‘Vachana’ forms history of vachana translation in English. The answers for who translated what, when, where, how and why clearly state the objectives of vachana translations and the compulsions of the translators dictated by pre-independent, post independent and present globalized Indian context, to choose and interpret the vachanas the way they have resulted in English translations. The study once again brings into focus the sociological and also political pressures on the community in the process of translation of vachanas into English and also into various other Indian and foreign languages. These issues are unwrapped in the course of the thesis.

KANNADA VACHANA SAMPUTAS-THEIR IMPACT ON VACHANA TRANSLATIONS:

Another important cause for quick succession of translations was the availability of ‘Kannada Vachana Samputas’ edited and published by people like P.G.Halakatti, S.S.Basavanal, R.C.Hiremath, L.Basavaraj and Dr.M.M.Kalbuirgi. The availability of these volumes in Kannada made people to go for English translations. V.C.Yagati followed P.G.Halakatti’s

‘Vachana Sastra Sara Bhaga – 3’, K.V.Zvelebil followed Dr.R.C.Hiremath’s ‘Basava Vachanas’, Armando Menezes and Angadi S.M. followed ‘Basavannanavara Vachanagalu’ ed by Basavanal in 1962. A.K.Ramanujan followed L.Basavaju’s editions for translation of Akka Mahadevi and Allama Prabhu vachanas. This shows that English translations grew on the foundation of well constructed Kannada vachana Samputas coming out time to time. The recent book by C.R. Yaravintelimath is based on single theme like ‘Vachanas of Women Saints’ published in 2006 is the translation of the fifth volume of ‘Samagra vachana Sampute’ of Dr. M.M. Kalburgi. Though, undoubtedly, Kannada vachana Samputas spurred the enthusiasm of reading public to share the same with other i.e. non Kanndigas including international brethren. But what made the publication of Kannada Vachana Samputas copiously in 20th century is steeped in historical and sociological factors. The new found enthusiasm on the part of communities in the pre-independence and post independence era to foreground them as ‘the community’ might have prodded for widespread publication. This identity crisis and also zeal of the communities to participate in national revival through independence movement and at State level to participate in ‘Karnataka Unification Movement’ made them to go for publications as part of their contribution.

INDEPENDENCE MOVEMENT AND KARNATAKA UNIFICATION AND ITS INFLUENCE ON VACHANA TRANSLATIONS:

Indian independent movement was spurred always by the feelings of the communities, usually linguistic communities; to achieve their identity and assuage their hurt feelings. The feeling of injustice done by the colonial ruler in dividing linguistic groups and aligning them to different parts made these communities to jump into the fray of political unity thereby for independence. So, the issue of language and linguistic identity and struggle for independence had gone hand in hand throughout Indian independent struggle. The opinion of Hutchinson, ‘Nationalism is a sense of self consciousness and identity expressed in specific ethnic groups

or linguistic communities.’ (Hutchinson John and Anthony D. Smith (ed). Nationalism, p-5, quoted in Govindaraju C.R, 2009). In this connection Govindaraju feels that ‘The aspiration for linguistic unification was a part of the nationalist discourse. This discourse got its emphatic expression in the regional level in the sense of respect for one’s own culture, one’s own administrative tradition, one’s own language, one’s own people..... In the Indian context this concept got expressed in the linguistic regions of Bengal, Bihar, Orissa, Sindhu, Gujarath, Maharastra, Andhra Pradesh, Karnataka, Kerala and Tamil Nadu. (Govindaraju C.R., 2001, P-1).

Indian Nationalist struggle interconnected with linguistic identity began with the unscientific, purposeful division of colonial rulers of Bengal province, so, the division of Bengal was the starting point for the linguistic identities taking shape of nationalistic movements. Bengal was divided into West Bengal and East Bengal. By making Dacca as the capital of East Bengal and forming it as Muslim majority province and West Bengal as Kolkatta capital and including Orissa and Bihar to it. Britishers effectively divided the linguistic communities and also grouped and regrouped them as they wished. This lead to large scale protests and also spurred the movement for independence.

Similar movements on linguistic basis had taken roots in Telugu, Kannada, Malayalam speaking areas. Andhra Pradesh was in fore front for demanding formation of Vishalandra and getting together all Telugu speaking areas under one political umbrella.

Regarding Karnataka Kannada speaking people were thrown apart in different administrative setups. In this situation there was onslaught on Kannada language and culture by Marathis in Mumbai Karnataka and by Telugu, Malayali and Tamil at different boarder areas. British administered parts of Karnataka were under Madras. North Karnataka was under Mumbai and Mysore region was under provincial rulers who were reluctant for unification.

In this situation, there was clamour for unification. It had come strongly from North Karnataka area. The movement had begun from Belgaum and Dharwar. Many educational, cultural, linguistic organizations like Karnataka Vidya Vardhaka Sangha had taken part in this unification movement right from the turn of 20th century. Karnataka Vidya Vardhaka Sangha through its monthly magazine 'Vaghbushna' created awareness on Kannada language and culture. Kannada Sahitya Parishat played its own part in unification of Karnataka through arranging meetings and bringing discussion on literary matters on the writings of the writers across the land. Time to time it had made resolutions in support of unification.

Dharwar had become centre of activity for unification of Karnataka struggle. In 1903 Benegal Rama Rao spread the idea of unification 'by explaining how important it was for the Kannadigas of North Karnataka and Madras come together.' (Govindaraju C.R., 2002, P:6). Alur Venkata Rao consistently advocated unification of Karnataka throughout the first half of 20th Century. His idea was that the survival of Kannadigas depended on unification alone.

On one hand linguistic identities were taking roots and on the other hand these identities were actively participating in independent struggle. The publication and circulation of native language news papers and magazines picked up unprecedented scale in the beginning of 20th century. These papers urged people to be proud of their language, culture, their self respect to be free from the clutches of alien rulers. It could be noted that many of the leaders who fought for unification were members of congress party and followers of Gandhi, Nehru, Tilak and such other people. In the issue of Karnataka unification, they looked forward for the guidance from the central leaders.

In the circumstances discussed above, the movement for unification of Karnataka began in North Karnataka as Belgaum and Dharwar as centers. As the first step to bring awareness for this unification in the masses and also create sense of self respect in the masses to participate

in national struggle, unearthing, publication of Kannada literature of the past and present had become an important activity.

In this direction, as part of it, collection, publication and translation of vachanas and literature pertaining to vachanas and Sharanas had become an important activity. One of the figures we can note here was that of Hardekar Manjappa, popularly known as 'Karnataka Gandhi', who published vachana collection and distributed the booklets for no cost. He encouraged publishing of literature on Basava, Sharanas and vachanas by every means. He was staunch supporter of Karnataka Ekeekarana Movement. At the same time, he was one of the active participants in Indian independent struggle. Apart from this, he was also active participant of Hindu Mahasabha and follower of Balagangadhara Tilak. The particular and universe, local and global meet at one point. He was activist in Hindu organizations; he was instrumental in spreading Veerashaivism and vachana literature. He was in the struggle for independence and at the same time supported Kannada unification movement. Many divergent points meet in one personality because of the circumstances prevailing at that time.

As part of creating awareness of Kannada culture and language, writings on vachana corpus and translation of vachanas and literature pertaining to vachana corpus were undertaken by scholars cutting across caste lines. An instance of this can be quoted here. A book titled 'Social structure of the Veerashaiva Saints-Principles of Veerashaivism' was published by Hardekar Manjappa from Dharwar but the foreword was written by one L.B.Bhopatkar, Vice President of All India Hindu Mahasabha. The articles in this book were contributed by R.R.Divakar, T.S.Venkannayya, M.R.Srinivasa Murti and Masti Venkataesha Iyyangar. All these contributors were non lingayats and majority of them were Brahmins. It is a translated version of Kannada article by one S.B.B. In his preface Hardakar Manjappa says that 'it is a healthy sign of the times that several scholars working for development of the Kannada Nadu not minding differences of caste and creed, have of late been making critical surveys of the

lives and work of the Sharanas in the field of religion, culture and literature. Prominent amongst them are the trio-Ranganath Ramachandra Divakar, T.S.Venkannayah and Srinivas Murthy. The books they have written on Basava and others bear sufficient testimony to their greetings. (Manjappa Hardekar,1990,(1940),p-1). Incidentally, these were the people who were active in unification of Karnataka. They were vociferous supporting unification from North Karnataka region. To quote, 'many news paper editors were arrested during national struggle in 1921 from Dharwar. 'R.R.Divakar of Karma Veera weekly and Hukkeri Rama Rao got arrested. Alur Venkatarao himself started many papers. Karnataka vritta, Rajahamsa, vijaya, Karmaveera were such papers..... They had the motive of arousing simultaneously the spirit of nationalism and the regional pride. (Govindaraju, 2009, p-23). It shows R.R.Diwakar's effort to spread Kannada culture through Kannada literature as part of independent struggle and unification. R.R.Diwakar was selected to meet Motilal Nehru Committee to press for unification from Congress and Karnataka Ekikarana Sangha. It can also be noted that the names associated with unification movement were B.M.Srikantaiah, Masti, S.V.Krishnamurthi Rao, R.R.Diwakar, S.Nijalingappa, S.R.Kanti, B.D.Jatti, G.V.Halliked, F.G.Halakatti, Hardekar Manjappa, S.S.Basavanal, Panje Mangesha Rao, Muliya Thimmappaiah, Govinda Pai, Ramakrishna Karanth, M.H.Krishna and others. (Govindaraj, C.R., 2000, P-52). Some of the above mentioned names like F.G.halakatti, Hardekar Manjappa, S.S.Basavanal tried their best to spread the message of Basava. It was part of the revival of Kannada culture and literature there by pride of Kannadigas as children of Bharatha Mate. F.G.Halakatti collected, edited, translated and brought back vachana treasure to Kannada culture and literature. That's why, at the beginning Belgaum and then Dharwar had become centre for vachana collection, publication and translation as it was centre for unification of Karnataka. There was lukewarm response from Mysore region; so

much so, vachana corpus had to wait until complete unification of Karnataka to shift the centre of publication to Mysore then to Bangalore only after 1960s.

ASSERTION OF COMMUNITY – A FACTOR FOR VACHANA TRANSLATIONS:

The will of the community to represent themselves at national and international level spurred English translations. Tarakeswar, in his foreword to the translation series in 'The Sign' talks of this phenomenon as 'the self representation'. The lack of Kannada cultural texts for the people who do research in South Asian Studies made them to get vachanas translated into English. He calls this phenomenon as self-representation. This happens at the local level through publication of books on community.

The translations between 1960 and 1980 was peak because of 8th century centenary celebrations of Basavanna and also the community stabilized and represented itself in political sphere by this time. These two decades have also seen active involvement of Karnataka University, Dharwad in producing Kannada as well as English and other foreign language books on vachanas. It has become centre for publication of vachana sahitya by bringing up stupendous 5 volume translation of Sunya Sampadane and also basic corpus of vachana literature was compiled, edited and published systematically by the university. Regarding Karnataka University's contribution towards vachana compilation, publication, translation and production of literature on vachana corpus J.P.Schouten has some comments. 'The Karnataka University, Dharwar became the centre of vachana studies. The complete works of the foremost vachanakaras were critically edited there; mostly under the supervision of R.C.Hiremath. Also translations into English became available. This was in particular the work of L.M.A.Menezes and S.M.Angadi. An important edition of the 'Sunyasampadane' with translation and notes was published here as well.' (Schouten J.P., 1995, p-19).

Behind this extra ordinary activity lie the historical roots of community's awareness of asserting and developing itself from 1900 to 1980's. The decision to establish All India Veerashaiva Mahasabha in 1904 and as a result of resolutions in Mahasabha, hostels for community boys, educational institutions for community were started on serious basis. By 1912, considerable progress has been made in this direction and it resulted in crop of devoted, committed educated youth coming out by 1930's from these hostels and institutions. These people stood as pillars in developing, building institutions like Karnataka Lingayat Education Society and its institutions like Lingaraj College, Belgaum, Karnataka College, Dharwad and also Karnataka University, Dharwad. In this regard, Schouten says, 'the end of the nineteenth century shows an educational revival among the Lingayatas in which several monasteries played a major role. The revival originated among lay people in that area which had been the stronghold of the Lingayat community since long time; the regions of Dharwar and Belgaum. Rich members of the community started to raise funds in order to provide for the education of Lingayata boys. One of the first of these initiatives was the founding of the Lingayat Education Association at Dharwar in 1883. The activities of the association consisted of awarding scholarships to Lingayat boys to enable them to study at the colleges at Poona or Bombay and even to send a Lingayat student to England in order to complete his academic education. In 1887, a committee of wealthy Lingayatas in Belgaum put up prizes for the boys of the community who would obtain degrees of M.A. or L L B from the university of Bombay or Pune in first class. The famous organization, the Karnataka Lingayat Education Society of Belagaum (KLES) was established in 1916. In the same year of its establishment, it opened its own high schools and subsequently many schools and colleges were founded by the KLES. Other initiatives included, establishing libraries and hostels.' (Schouten J P, 1995, p-268).

In this connection, we can say that second half of 19th century and beginning of 20th century had seen a lot of activity and also awareness on the part of Lingayath community to support its members to go for education as they found out it was the key for higher mobility of the community. To quote, 'many initiatives were taken to improve education among the Lingayatas. The community had the advantage of strong monastic organizations.....Especially the Virakta mathas made a major contribution to the spread of education in the Lingayata community by founding schools and colleges and providing boarding and lodging facilities to students. These monasteries as well as some powerful lay associations proved to be able to bring about a drastic change in the educational level of the Lingayatas. The revival, started at the end of the nine tenth century gave the Lingayata community a new look within three or four decades.' (Schouten J.P., 1995, p-271).

In this connection, it is appropriate to mention some of the names who have struggled to improve the education standards of the community but also society at large in the later half of 19th century. One of the leaders in fore front was Artala Rudragouda. He was the first non Brahmin 'Chitnis' in British government. He rose to the status of Assistant Comissioner in British Government. But, his service to Lingayat community was commendable. He, along with Gilaganchi Gurusiddappa established 'Lingayata Vidyabhivridhi Samsthe' in October 1883 to help poor and needy students to get educated. They collected rupees 2,10,391/-. The interest on this corpus fund was used to help Lingayat students to pursue their education, their boarding and lodging. Aratala Rudragouda played a pivotal role in establishing four great institutions which have been a boon to society at large. He was instrumental in establishing Veerashaiva Mahasbha along with Sirasangi Lingaraj and other community leaders especially Hanagal Kumaraswamy. This institution inturn was responsible for the widespread awareness in the community and establishment of free hostels for Lingayat community boys to further their education.

There was no college in North Karnataka to cater to the educational needs of the people. The nearest was at far off Pune. The government had put a condition of contributing 2 lakhs from public to start a college. He collected one lakh from Lingayat community for this purpose. Karnataka College came into existence on 20.06.1917 because of these efforts.

Aratala Rudragouda played a key role in founding K L E Society when he was approached by young graduates S.S.Basavanal, B.B. Mamadapur, D.S.Hanchinamani, M.R.Sakhare, Panditappa Chikkodi, H.F.Kattimoni and Veeranagouda Patil. K L E Society was started under his Chairmanship at Belgaum in 1916. It seems, he had collected rupees 25 lakhs for public causes at that time. (Information from, Sadananda Kanavalli, Aratala Rudragouda, Basava Journal, April-June 2012, Vol.41, No.1, P-52).

Aratala Rudragouda's case is not rarest of the rare. In the later half of the 19th century, we hear quite a number of names who strove for the development of the community, especially in the field of education. Sirasangi Lingaraj was also one among them. He was multifaced personality. He was into agriculture, industry and social service. He became rich by establishing a chain of business establishments across the states. He was instrumental in establishing All India Verashaiva Mahasabha and he was unanimously chosen as President of the first session of Mahasbaha held on May 13, 14, 15 , 1904 at Dharwad. In his presidential speech he stressed the need to create educational facilities, improve voyages for higher studies, educate woman, and encourage trade and commerce. For the second session also he was the President. In his will, he donated his property worth of crores to educational development of the Lingayat community. Lingaraj has listed his property yielding an annual income of rupees 5,72,156 to educational development of the community.

The K L E Society (Karnataka Lingayat Education Society) with head quarters at Belgavi is the main beneficiary of the will. The society named its first college after Lingaraj, the great donor. The Sirasangi Lingaraj Educational Trust has helped countless students at home and

abroad by giving scholarship and loans. Men like D.C.Pavate went abroad for higher studies with the financial assistance from the trust. (Sirasangi Lingaraj, Sadananda Kanavalli, Basava Journal, April-June, 2013, Vol 42-No.1, P-50).

These are some of the historical roots of the community development which gave fruits after decades by way of publication, collection, editing, translation and creation of vachana literature at the beginning in Lingaraj College, Belgaum and later at Karnataka University, Dharwad. The students who got benefited by the various lingayat educational trusts, free hostels, scholarships and also in colleges established by the community, they showed their deep sense of gratitude by repaying whatever they could through the intellectual activity of establishing vachana literature and its translation.

In this regard, we can also consider efforts of another great personality, Sir Siddappa Kambli. A poor boy largely with the help of community facilities rose to the Minister of education and became instrumental in establishing Lingaraj College and Karnataka University, Dharwar. So it is nobody's surprise that vachana corpus flourished in these two centres of higher learning as a kind of saga. (Prof. S.N.Adi, 'Upaminsabarada Upamathetharu' Sir Siddappa Kambali, Basava Patha, Sampate 34, Sanchike-4, July, 2012, P-58 to 63).

In this category, we can also mention Hardekar Manjappa, who was very active both in independent struggle and also unification of Karnataka. He was also at forefront in the service of Lingayat community and also spreading of vachana literature. He started a newspaper called 'Dhanurdhari' in 1906 to spread his ideology of patriotism, love for Kannada and way of life of Sharanas. He was instrumental to start the celebrations of Basava Jayanthi in 1913. The centenary celebration of Basava Jayanthi was taken in a large scale by Basava Samithi in 2013. He travelled all over the country to bring awareness among the people about independence. He met Sri Loka Manya Tilak in 1914 and joined his hands in the service of the native land. He met Gandhiji and became his follower. He was popularly

called Karnataka Gandhi. He brought awareness of Veerashaivism by establishing an Ashram at Harihara. He also started Veerashaiva Vidyalaya on 13th July 1927 at Almatti. (Smt.Renuka S, Sri Hardekar Manjappa, the Votary of Mankind, Basava Journal, October-December, 2013, Vol-43, No.3, P-7 to 13).

In the same breath we can also mention here Dr.Halakatti, Vachana Pitamaha, who collected more than 1000 palm leave bundles of vachanas. He was an advocate, social activist, religious leader and also who participated in the movement for the unification of Karnataka. He was instrumental in publication, spreading and also translation of vachanas into English on the advice of E.P.Rice. He established B L D Education Trust in Bijapur in 1910. In 1913 he established Sri Siddeswara Middle School and then college. He published 4 volumes of Vachana Sastra Sara and also Sunya Sampadane in 1930. He ran 'Shivanubhava Patrikae in 1926 and through it spread vachana literature. He also started 'Nava Karnataka' weekly in 1927. He was the President of Karnataka Ekeekarna Parishat in 1928. He was the President for Akhila Bkharatha Kannada Sahitya Sammelana held at Bellary in 1926 and also President for 11th All India Veerashaiva Mahasabha held at Dharward. (Dr. Basavaraja Jagajampi, Dr. Fa. Gu. Halakatti, Vachana Adyana, Samputa 1, July 2013, Sanchike 11, Vachana Adhyana Kendra, Belgavi, p-27 &28).

A number of people strove during the last decade of 19th century and beginning of 20th century for the development of Lingayath community which has its effect on vachana publication and its translation in later period.

The historical cause of consistent neglect of Bombay Karnataka part by then authorities in education field, importance given to Marathi rather than Kannada at that time, made some of the community leaders, intelligentsia, intellectuals and also business people to take steps to establish Kannada schools, colleges and University in Bombay Karnataka region. Undoubtedly the community development is linked with the development of Kannada. At

one phase, development of Kannada has become synonymous to the development of community education by Veerasaiva elders. Perhaps, all these issues made people to contribute to the production of copious literature on vachana sahitya by Karnataka University, Dharwad and also its translation into English. At that point of time, it wasn't odd; because of the people involved in the development of Kannada and for unification of Karnataka are also the same who were active in the development of Veerasaiva community.

THE NOTES AS TOOL FOR PROPAGANDA:

Another issue of copious presence of paratextual asides such as foot notes, end notes and also bracketed elucidations in translated texts of vachanas. Some words are merely untranslatable and they are carried forward and explained in foot notes thus breaking the myth of total translation. But, another phenomenon observed in translation of vachanas into English is that the notes is used as devise to propagate the values, ideology and life history of saints of the community. So, the translated texts are heavily padded up by these notes, appendices at the end, forewords, prefaces and introduction at the beginning. The actual translation runs around 20 pages and the book might be around 200 pages. In 'Vacanas of Basavanna' translated by Armando Menezes and S.M.Angadi edited by C.Deveerappa, the introduction runs from page 15 to 71 i.e. around 55 pages which were written by Sri Sri Taralabalu Jagadguru Sri Shivakumara Shivacharya Swamiji. In his introduction, he began with 'Life and Times of Basavanna', elaborately giving life and also ideas and ideals of Basavanna expressed through his vachanas. Then he talked of Veerashaivism and its nature under the sub heading 'Religion-Rediscovered'. Then, he goes on talking of reformistic issues in vachana corpus like 'Castism', 'Place of Reason in Religion', 'Secular life as related to Divine Life', 'The Development of the individual and Society through Dharma', 'Religion of Humanity', 'End and Means in a Nutshell' and conclusion. These 55 pages can stand as independent text. Extensive quotes of vachanas and Veerashaiva ideology as understood by Swamiji has been

propounded in introduction. Introduction seems to be the main text in this case. Apart from this, 'notes' at the end of this book runs from page 452 to 470 that means another 18 pages on Veerasaiva religious terminology like Kayaka, Dasoha, Shut sthala have been explained. (1967).

This is the case also of the most of the vachana translations into English. Mention may be made here of the book 'The Lord of the Meeting Rivers-Devotional poems of Basavanna' translated by K.V.Zvelebil in 1984. The foreword runs around 10 pages in close print. Here, he talks of Veerashaivism, its history, its differences with Hinduism and about the life of Vachanakaras. Then, he gives in a separate chapter 'Accounts of the Linga' three Veerashaiva legends, the three stories and myths about Linga and its significance. In introduction, he deals with vachana, its definition and its place in literature and some of the issues regarding translation. At the end of the book, again it has notes which runs from page 132 to 176 i.e. 45 pages. In this notes he talks elaborately on Veerashaiva concepts. Above all this, he included a chapter on 'The Life of Basaveswara' then another chapter on 'Veerashaiva Philosophy and Doctrine' and also books for future reading.

Another book 'The Thoughts of Basava-A Book meant to revolutionize the world of religion' by N.K.Sanganalamath published by the author in 1939 has introduction from 1 to 8 and author's views at the end another 10 pages. But, the actual translation runs only 8 pages. That means the book has around 44 pages and out of which 16 pages is actual translation and 28 pages para textual matter.

Musings of Basava – A free rendering by S.S.Basavanal and K.R.Srinivasa Iyengar translation of vachanas, published by Lingayat Education Association, Dharwad in 1940 is of also the same nature. The introduction itself runs into 37 pages, it is all about Verashaivism and its reformative zeal.

Books like 'Selected Vachanas of Saranas' edited by H.S.Shiva Prakash and O.L.Nagabhushana Swami, published by Basava Samithi, in 2005 has publisher note by Aravinda Jatti, Introduction by editors and at the end a chapter on brief notes on Selected vachanakaras and then a note on translators and the glossary for Veerashaiva terminology.

All these examples show that there is a lot of padding on vachana translation books and they are also on the other hand material for propaganda of the faith. The para textual matter seems to be more than the actual translation. We can see there is an urge and anxiety on the part of the translators to drive home clearly the concepts of Veerasaivism and the true meaning of vachanas to the readers. The notes have become a prop for the translator other than the purpose it is meant for.

TRANSLATABILITY/UNTRANSLATABILITY OF ANKITHAS:

There is another issue cropped up in vachana translations into English is the translatability and untranslatability of the some of the 'Ankithas' or signatures of the vachanakaras at the end of the each vachana. As Tajaswini Niranjana pointed out in her book 'Siting translation-History, Post-Structuralism, and The Colonial Context', there is an inherent asymmetry of languages between Kannada and English, the source and the target languages involved in vachana translations. Huge controversies erupted regarding this when A.K. Ramanujan translated Basavanna's ankitha 'Kudalasangamadeva' as the Lord of the Meeting Rivers and Akka's Ankitha 'Chenna Mallikarjuna' as 'Jasmin tender'. It is a paradox that everyone acknowledges that A.K. Ramanujan introduced vachanas to western audience through his book 'Speaking of Shiva' and thereby popularizing them, but a section of people felt that he tampered the untamperable thing pertaining to the faith and language. There is an assertion on the part of Kannada language lovers enough to raise an objection of translating the untranslatable.

WORDS TRANSLATED BRING DIFFERENT CONNOTATIONS:

I feel that while translation, many of the words translated into English bring about a whole lot of normative and western values which are not at all there in original Kannada words. For example, the word 'deva' is again and again translated as 'O Lord'. The connotation of 'Lord' might be different from the concept of God as addressed in Indian culture. It won't have the meaning of 'savior that too savior from the sin. Words like father, mercy, connotated different meanings in different cultures. It needs a separate chapter to deal with the connotative meanings of words translated into different languages carrying different meanings.

As an experiment, when English translations of vachanas are sung by students along with their Kannada vachanas, audience felt English singing of vachanas recall them hymns sung in church. Can English language ever escape from its cultural milieu? Another point is while translating vachanas into English, the translators unwittingly participating themselves in the normative values of western cultures. All these issues need further probing in separate section.

ENRICHMENT OF TARGET LANGUAGE:

Regarding translation of certain words into English while translating vachanas, H.S.Shiva Prakash says, in this process English would be enriched by Kannada language. He is of the opinion that 'Vachanakaras use of Kannada enriched standard Kannada and also Sanskrit at that time. He finds fault with the statements of A.K.Ramanujan that the vachanakaras used 'substandard dialects'. H.S.Shiva Prakash feels, "Vachnakaras inscribed standard speech modes into the standard Kannada of their times. He has suggested elsewhere that they spoke in the mother tongue, Kannada instead of in the father tongue Sanskrit. However, they

enriched the father-Kannada with various mother-Kannadas. While translating them here, an attempt is made to emulate their practice of dislocating our father tongue the English language. The English and English poetry have rewritten us long enough. Let us now rewrite them on our terms. In this process, we are also recreating ourselves.” (Shiva Prakash. H.S., 2012. P.IXXViii). So, precisely, H.S.Shiva Prakash feels that certain terms could be transliterated consistently while translating into English, so that they carryover the connotations from Kannada into English. So, these words and concepts they carry enrich English. We are here translating in our own terms. Therefore, Kudala Sangamadeva would be Kudala Sangamadeva instead of ‘Lord of the Meeting Rivers’.

PUBLISHER – THE MEANING CREATOR:

The fundamental question is who creates the meaning, whether the writer or the reader. In modern times the writer, reader and translator might have secondary position but the primary creator of the meaning would be the publisher, who is guided by his own ends along with the control on purse strings. An entirely different propositions come up, when we think of ‘translation as profession’ used by publishers in this 21st century scenario.

At the end of his notes C.R.Yaravintelimath answers this question, why there is one more translation, where already several scholars and scholar poets have accomplished the feat to the satisfaction of the majority. According to him the answer is simple, ‘Vachana is one but its versions, many, just as God is one but His names and notions many. Each translation in the final analysis tends to be an interpretation. Hence, there is no need to limit the immense possibility of interpreting a vachana through translation, the more, the merrier.” (Basavaraj Moorshille, 2005). Is it so simple or is it as complex as the motives and objectives of many ideologies and personalities interplay in these various translations.

TRANSLATION AS PIECE WORK:

One more interesting feature in the publication of vachanas in English is that selections of vachanas are done by one set of people and translation is done by some others. It has become a kind of professional activity, as some professionals can be assigned work to translate vachanas. Then the complete involvement of translators in this process be questioned and debated. It is also found that there is a kind of collaboration in getting out English Vachana anthologies right from the beginning. One translator is from the background of Kannada and another is well versed in English. For Example Armando Menezes and S.M.Angadi, Sunder raj Theodor and Devendra Kumar Hakari, Basavanal and Srinivasa Iyengar were pairs to be mentioned.

This trend is followed in translations Commissioned by Lingayat Associations like Basava Samithi. They invited translators from the academic field to translate vachanas in different languages. The translators work is based on assigned task in assigned way. The same trend we can see in institutions like 'Kannada University', Hampi when it wanted to bring out a translation of vachanas into English. They assigned translation task to various academicians from different universities. These translators are coordinated by the editor through series of workshops. The level of enthusiasm, commitment, skill and time available on the part of the translators also reflect in translation. So, the agenda of the publishers is realized in translation through the editor and his instructions to translators who have been assigned the work. If the 'editor' is one and the same person, but publishers are different, with entirely different agenda, is there difference in the end product? These kinds of interesting questions have also risen in the process of delving deep into vachana translations into English. For example, O.L.Nagabhushna Swamy has edited three vachana translations, one is 'The Sign' published by Kannada University, Hampi and the second is 'Selected Vachanas of Saranas' by Basava Samithi and the third is 2012 publication of Basava Samithi 'Vachana'. The nature of

translation of 'The Sign' has gone for literal translation of the vachanas. The orientation in 'Selected Vachanas of Saranas' is largely interpretative. Then it is clear that translations are used by various cultural units to propagate their own ideology using basic source texts.

DOUBLE ORIENTATION:

The translations as part of sociological and historical phenomena raise sociological controversies also. Theo Hermans also talks the issue of 'double orientation' of the translated text (Alessandra Riccardi, 2002). He means that the translated text is pitted against the earlier translation apart from the original. Later translators feel that they are improving on the previous translation by avoiding their lacunae. This means the translation has double orientation in comparison with original source text and also translated text. In the case of vachana translations it is multiple orientations. At the later stage some of the translators explicitly mentioned that they have gone through previous translations of various translators and then translated vachanas into English. Some of the translators based their translations of vachanas on the commentaries, prose interpretations of others. Some other vachana translators are guided or oriented by 'key figures of vachana scholarship' like M.M. Kalburgi and C.R.Yeravantilimath. The other phenomenon observed in vachana translation is orienting translators through workshops by the publishers, editors and organizations who have stake holding in vachana translation. Where all these issues are probed in detail in course of the thesis, it can be stated that vachana translation into English is influenced by multiple orientations.

TRANSLATED TEXT AS AN IDEPENDENT TEXT:

The issue of translated text as an independent text in target language has also cropped up again and again in the debates on translation. Regarding this Tharakeswar V B points out the peculiar condition of translations into English in Indian context, he talks of 'unnatural

translation' where source culture dictates what to be given to the target culture. (Nagabhushana Swamy O.L.-2007). But, he says it is natural in Indian condition where readers are emerging bilingualists who knew English and mother tongue i.e. one of the various languages of India. He also makes mention of readers of Kannada who read English translations because they know only spoken form of Kannada and comfortable with English rather than Kannada. In such a case, the translated text remains a derivative or representative text in English rather than an independent text. Many of the English translations give full Kannada version in Kannada language along with English translation. Some texts give first line of Kannada version, some others give transliteration, some more gave source text and numbers of source text vachanas to identify. This show, somewhere the target audience are Kannada known English well versed readers.

NEW FOUND ENTHUSIASM IN 80's:

Twentieth century is recognized as the third important phase of revival of Veerashaivism/Lingaitism by many scholars like J.P.Schouten. We see a kind of consistent community oriented, reformist, progressive activities form monastic leaders of the community. Schouten delves this issue in his book, 'the beginning of the twentieth century, the Virashaivas, or Lingayatas as they are usually called in this period, tried to raise their status by emphasizing their distinctive features. They stressed their own history and socio-religious system outside the Brahman dominated Hindu culture. They rediscovered the vachana literature of the founding period which had almost fallen into oblivion. And it appeared that the revolutionary ideas of the founders were still able to fascinate the majority of the community. The emphasis on social equality, importance of labour and education for all, which had once attracted most of devotees towards Kalyana, inspired again many Lingayatas and even people outside their community. The heritage of Basava and his fellow vachanakaras had not lost its value, nor its attraction.' (1995, p-16). The community leaders

and monastic heads encouraged publication of vachana sahitya in Kannada as well as in English. They applied their good will to generate sufficient funds for publication of books and also founded independent organizations backed with resources of Muth for the activities of publication of books, journals, and their propagation, sales and also arranging discourses on these lines. Taralabalu Srigeri Muth Swamiji founded 'Annana Balaga' under which Menezes and Angadi undertook comprehensive translation of all the available vachanas of Basavanna into English which appeared in 1967. Some other religious institutions which were very active at that time in publications were Muru Savira Muth, Hubli; Thontadharya Muth, Gadag; Suttur Muth, Mysore; Bruhanmath of Chitradurg and Dharwad, Navakalyana Muth, Dharwad; Ilakal Mahantwswera muth so on and so forth. Apart from this, Government of Mysore published commemorative volume on Basavanna in 1967. The trend continued around 1980s. Vachanas attracted international readers with the publication of 'Speaking of Siva' by A.K. Ramajujan in 1973 which was published by Penguin Classics, USA. His colleague Dr. K.V. Zevelebil followed suit and published, 'The Lord of the Meeting Rivers' in 1984.

In this matter Schouten gives an out line picture of how the twentieth century scholars have taken interest on publication of vachana corpus after Indian independence. In his own words, 'in the period after independence many efforts were made to highlight the vachana literature. The Karnataka University at Dharwar became the centre of vachana studies..... The renewed interest in the Virasaiva literature of the initial period gave a new impetus to the study of the movement, including its social ideals. As early as 1947, the year of independence, S.M.Hunashal had already typified the Virasaiva movement as a social revolution. Several authors followed him in this assessment which harmonized well with the general trend of post independent ideology. Especailly, sociologists were fascinated by the study of this revolutionary movement, which had already attracted the attention of the father of modern

sociology of religion Max Weber. A good example of this type of Virasaivism study is the dissertation of K.Chandrasekharah, who obtained his doctorate in the country of Weber (Frankfurt an Main, 1955). Later contributions by the social sciences include some interesting village studies in which aspects of the Virasaiva way of life are portrayed. Here, we also find a few western anthropologists who undertook field work in Karnataka. Alan R. Beats and Jackie Assayag, N.J.Bradford wrote a broader thesis about Virasaivism on the basis of field work on Dharwar town; whilst Lise F Vail described Virasaiva monasticism as it functions in Gadag. But the majority of sociological and anthropological studies are written by Indians; almost all from Karnataka. Especially, the village studies by M.N.Srinivas, K.Ishwaran, C.Parvathamma and K.G.Gurumurthy are worth mentioning as well as the studies about Virasaiva monasteries by H.M.Sadasivaiah and G.S.Bidarakoppa. Also Leela Mullatti's thesis about the states of women in the community should be mentioned. Arun P Bali and C.N.Venugopal wrote some sociological articles about the structure and culture of the Lingayat community. Finally, interesting field work reports can be found in the studies related to the Indian Census of 1961.

The philosophy of Veerashaivism was described by three Lingayata authors S.S.Bhoosnurumath, H.P.Malladevaru and V.S.Kambi. Most important for our subject, however, is the historical research which has been undertaken since the sixties. Very valuable is the comprehensive biography of Basava written by P.B.Desai. He was not a Lingayat himself, but he studied extensively the Virasaiva literature as well as the epigraphical material and his judgment is mostly well balanced. Biographical data on Basava and the other vachanakaras was also collected by some Lingayata scholars like T.S.Shamarao (Samaraya), H.Thipperudra Swamy, M.Chidananda Murthy, Sarojini Shintri and M.M.Kalburgi. Two Indian Christians, D.J.Hans (alias David Emmanuel) and M.P.Samartha, studied the heritage of Basava and wrote thesis on the subject. The later presented his dissertation to an American

seminary. In the U S A, the Virashaiva teachings were also described in a thesis and several articles by R Blake Michael. However, Virasaivism became more widely known in the west by translations of its fascinating literature. In particular, it must be mentioned a small anthology of Virasaiva Vachana poetry, translated in an exquisite style by an Indian professor in America, A.K.Ramanujan, another Indian scholar in the U S A, V.Narayana Rao, recently edited an impressive translation of the Telugu Basavapuram. In the Netherlands K.V.Zvelebil made beautiful translation of a number of Basava Vachanas'. (1995, P-19 &20).

The above lengthy quotation shows multifarious activity shown after independence up to the end of 20th century. Incidentally, Schouten's work 'Revolution of the Mystics-On the social aspects of Virasaivism' was published in 1995. The translation of Vachanas and also writings on Virasaivism in English was at its zenith at this period. This can be well gauged by going through the above quotation.

DEMOGRAPHY OF VACHANA PUBLICATIONS::AN OVERVIEW:

When we study the pattern of the publication of Veerashaiva literature, a clear demographic map can be etched out. In the beginning of 20th century, it began in Belgaum then it travelled to Dharwar and later after unification, Mysore also became active centre of publication, finally Bangalore has become centre of publication of vachana corpus. For this pattern, a few factors contributed themselves as they were centered on these places.

Some of the factors are viz; the presence of Lingayata muths and their heads who were oriented towards literary activities as part of trividha dasoha. One of which is 'Jnana Dasoha'. The second factor in that is that of presence of centres of higher learning i.e. colleges and Universities. The third factor which aided in the publication in particular places was that of presence of printing presses and publication houses. The fourth one was that of upcoming associations which tried their best to present the community literature through magazines and

book publications. The fifth factor was that of presence of Govt. organizations like Sahitya Academy. The sixth factor was that of influence of individuals who propelled the machinery of publications by encouraging people to write on Veerashaivism. The concentration of these factors around certain centres made them evolve into demographic patterns of publication.

Along with the above factors political, social, historical factors have also shown their influence in this concentration and evolving of demographic pattern in publication of Veerashaiva literature in Kannada, English and also translation of vachanas into English. The publication began from Mumbai Karnataka region and spread to Mysore region after unification then to Bangalore. We don't find practically any publication activity from the present Hyderabad Karnataka area which was under Nizam rule of Hyderabad though sizable Lingayat population could be found there at that time. Belgaum, Dharwar and to certain extent Madras and also Calcutta could be seen in publication activity, as all these areas were under direct rule of Britishers. We could see a couple of publications from Bellary way back in 1900 itself. For example Nijaguna Shivayogi, 1912, Sri Nijaguna Shiva Yogigalu virachisida Sateekae Anubhavasaaravu, Bellary, Karnataka Book Depot and Gunda Sastri ed. 1905, Ambigara Chaudayyana vachana Shastra, Bellary: Koneri Shetti and Sons printed at Karnataka Book Depot. Nagesh Sastry published Veerashaiva Vachanas and Vachanakaras translated by Sama Rao through Bellary Sahitya Academy In 1966. It also came under direct rule of Britishers under Madras Presidency. Even in Karnataka Unification Movement also we did not hear much about Hyderabad Karnataka area. The entire clamor was from Mumbai Karnataka areas and there was demand for unification of Karnataka from the areas ruled under direct rule of British only in later period. There was lukewarm response from Mysore region.

The literary and unification movements were interconnected one way or the other. By 1937 both Bombay and Madras assemblies have passed the bill of Karnataka unification. But, it

could not be taken up seriously as the world war began and there were protests all over against British attitude and their use of India for the war. By 1942, the quit India Movement occupied the center stage.

In this void, literary world could keep the movement for unification alive. This happened by the work of Kannada Sahitya Parishat and also publication of books on Kannada literature and history. At this stage vachana corpus had been show caused as the literary jewel of Kannada. A lot of activity from North Karnataka could be seen at this period in collection, editing, publication, translation of vachanas through all possible means.

BELGAUM:

I have pointed out that Belgaum had been the initiator of vachana corpus publication. 'Vachana Sastra Sara-1' was first published in 1923 from Begaum by Fa Gu Halakatti. It was printed at 'Sree Mahaveera painting works' owned by Sri Devendrappa Phadeppa Chowgule. At this time P.G.Halakatti was staying at H.No. 624 of Matha galli in Belgaum. (Dr. C.Nagabhushana, 'Ph. Gu.Halakattiyavara Vachana Sastra Sara, Bsava Patha, Sampute 39, Sanchike 04, July 2012, P-40).

Lingaraj College was established in 1934 in Belgaum. Almost all the faculty of this college worked on Vachana corupus. A couple of doctorates have come out of this effort. The duo Srinivasa Iyengar and Basavanal S S, both were faculty from Lingaraj College, Belgaum. They have published in 1940, 'Musings of Basava' translation of vachanas into English. Though, it was published from Dharwar by Lingayat Education Association, the roots were very much in Belgaum. First time, vachanas were printed as poems in this book. Another important translation of vachanas of Basava had come out from Belgaum in the year 1952; C.S.Bagi has translated vachanas as 'Selected Sayings of Basava' published by Sri V.C.Hedurshetti, Hon. Secretary, Vachana Mantapa, Belgaum. But it was printed by Benedict

Heri at the Basel Mission Press, Mangalore. The availability of printing presses was one of the factors for the growth of literature. The distance between Belgaum and Mangalore is around 450 K Ms. Now and then publications are coming from Belgaum to till date because of the efforts of Naganur Math, Belgaum. It publishes a magazine in Kannada 'Vachana Adhyana, through its 'Vachana Adhyana Kendra' under the leadership of Sri Siddarama Swamygalu. They have maintained a library on vachana corpus. The publication is kept alive by monastic leaders trough their muths and also by founding independent organizations like 'Vachana Adhyana Kendra' and encouraging academicians to run it. The muths encourage publications on the occasion of celebrations of silver jubilee, Golden Jubilee of educational institutions, organizations and also such other occasions like honoring somebody. This organization is also working for the development of Kannada in the border area of Belgaum. The Kannada language is intricately related to Veerashaivism from the beginning.

DHARWAR:

Dharwar has become center of publication of vachana corpus in mid 20th century. All the factors mentioned above criss crossed to make Dharwar center of vachana publications. Especially, founding of Karnataka College, Dharwad at the beginning and later Karnataka University, Dharwar gave a big boost to vachana publications. Academicians group together at university centres. Veerashaiva Muths are also very active in and around Dharwar. All these muths encouraged publications by founding an association for publication purpose. Notably, Annana Balaga of Sirigery Taralabalu Muth which published Armando Menezes and S.M.Angadi translation of available vachanas of Basavanna in 1967 ed. By Deveerappa. Some other muths which were very active in this field was Murusavira Muth, Hubli, Tontadarya Muth, Gadag; Muruga Muth, Dharwar, Navakalyana Muth, Dharwar by Kumara Swamiji and also Matha Mahadevi's Viswa Kalyana Mission. Apart from Karnataka University, Dharwar and Muths, Dharwar was also known for publication Houses and

printing presses. Academicians, monastic leaders, activists, enthusiasts, lingayath munificiaries, university, publishing houses were the factors which made Dharwar a centre for vachana publication in mid 20th century. As already mentioned, the first generation beneficiaries of Veerasaiva Education funds, boarding facilities for veerasaiva students have come out and occupied responsible positions in the centres of higher learning to do their bit of service towards vachana corpus. So much so, literally hundreds of publications both in Kannada and English and also in other languages like Marathi, Telugu, Malayalam, Tamil on vachana corpus spread in these times. For example, publication houses like Samata Prakashana, Dharwar published books like 'Kelavargada Vachanakararalli Kayakada Parikalpane' by Durgadas K R in 2000, Jaya Prakashana, Dharwar published 'Sahitya Sangama' of Malwad S S in 1970, Chalukya Publications, Dharwad published Basavaraja Kuduti Reddara 'History and Culture of Karnataka, Early times to Unification' in 1984. Sri Manohar Appasaheb Adke published Menezes Armando and S.M. Angadi edited 'Vachanas of Akkamahadevi' translated into English in 1973. The literary Committee, Dharwar pulished S.L.Nandimath's 'A Hnad book of Veerashaivism' in 1942, Linga Sahitya publication, Hubli published Pawate Siddaramappa's 'The Path: The Religions and Moral Teachings of Basava in 1930.

When we go through some of the publications of monastic backed organizations, they were also aplenty in Dharwar region, as Veerashaiva monasteries are rooted in majority in North Karnataka area. Masti Venkatesha Iyengar's 'Sayings of Basavanna' was published in 1935 by Veerashaiva Taruna Sangha, Gadag, printed at Shivananda Press, Gadag. This small city is known for its printing presses.

Sri Jagadguru Gangadhara Dharmapracharaka Mandal, Hubli supported by Moorusavira Muth published quite a few books on vachana corpus like 'Vachanakarara Naitika mattu Samajika vicharagalu', 'Vachana Sastra Rahasya' by R.R.Divakar in 1968. Sri Jagadguru

Tontadarya Samsthana Muth, Gadag through its Virasaiva Adyana Samsthe published Halakatti's Vachanashastra Saara Bhaga I Purvardha Mathu Uttarardha in 1999. Mata Mahadevi's Suyidana Sugrantha male published Basava Tatva Darshana in 1967, Sirigeri Taralabalu Matha through its Annana Balaga published Chennaiah H.M. edited Vachanas of Basava and also its translation by L.M.A. Minezis and S.M.Angadi 'Vachanas of Basavanna' ed. By Deveerappa in 1967, Hardekar Manjappa's Smaraka Granthamale published 'Basava: The Dimensions of Universal Man' by Hardekar Manjappa and Mylar Rao in 1966.

Kumara Swamiji of Navakalyana Muth has published a number of works in mid 20th century from Dharwar on Veerashaivism. Some of the publications are 'Buddha and Basava'(1955), Virasaiva Philosophy and Mysticism (1960), The Virasaiva Weltanschauung (1954) and Mirror of Virashaivism (1961).

The contribution of Karnataka University, Dharwad is appreciable. It has published books on Vachana Corpus both in English and Kannada through its different wings. Books were published through its Prasaranga, Sree Basaveswara Peeta, Dept of Kannada, U G C fellowship projects, through dissertations so on and so forth. Almost all the publication channels were utilized and some of the seminal works have come out due to its monumental efforts. Some of the books are five volumes of Sunya sampadane in English by the efforts of Armando Menezes, Bhoosnurmath, R.C.Hiremath and S.M.Angadi from Karnataka University Dharwad. Somasekhar Munavalli and Puranik Siddhayya 'Sivasaraneyaru' in 1994, Sre Basaveshwara Peetha, R.C.Hiremath's 'Shatsthal Chakravarti Chenna Basavannanavara vachanagalu, 1965, Veeranna Rajura 'Vachana Sahitya Mathu Adunika Kannada, Sahitya Mukhamukhi, Dharwad, Sri Basaveswra Peeta, K U D, 2003, C.R.Yaravintelimath's 'Caste Eradication Vachanas of Sri Basaveswara' K U D, 1987, C.R.Yeravintelimath and M.M.Kalburgi's 'Heaven of Equality', Sri Channabasaveswara (life and Philosophy) by Dr.R.C.Hiremath, K U D, Dharwar in 1978. History and Philosophy of

Lingayat Religion by M.R. Sakhare, Prasaranaga, K U D, 2004 (1978); 'Perspectives in Virasaivism' from Tamil Sources' by V.Rathnasabhapathi, Madras was published by Institute of Kannada Studies, K U D, 1982; 'Saranara Drustiyalli Manassu' by Dr.Gurudevi Thippannavaramatha, K U D, 1999; 'Mahadevi' Tr. By G.B.Sajjan, Institute of Kannada Studies, K U D (1986) 2004; 'Songs from the Saranas And other poems' by Armando Menezes, K U D, 1971; 'Guluru Sidda Veranodiyara virachitha parama Moolajnana Shusthala' by Dr. Sunkapur, Kannada Adhyana Peetha, K U D, 1977; 'Vachanas of Siddarama', tr. By Prof. A.Menezes and S.M.Angadi, K U D, 1978; 'Jagajjyoti Basaveswara' Balappa Yenagi, Shree Basaveswara Peetha, K U D in 1956; 'Virashaiva Darshana Taulanatmaka Vivechane' by Veeranna Rajur, Basaveswra Peetha, K U D, 2000; 'Vachana Sahitya mathu Adunika Kannada Sahitya Mukhamukhi' by Veerana Rajura, Basaveswara Peetha, K U D, 2003; 'Sri Chennabasaveswara Life and Philosophy' R.C.Hiremath, K U D, 1978; 'Essence of Shatsthala Vachanas of Tontada Siddalingesvara' tr. Armando Menezes and S.M.Angadi, K U D, 1978, 'Mahadevi', Siddayya Puranika, Basaveswara Peetha, K U D, 1986; 'A Grammar of Vachana Literature' by Raja Purohit B.B. 1964, Ph.D dissertation, K U D, 1964.

Dharwad has been centre for publication of Vachana corpus right from the beginning of 20th century to the beginning of 21st century because of the factors of concentration of institutes of higher learning, Veerasaiva monasteries, publishing houses and also academicians who were retired from the service.

MYSORE:

Then the publication picked up in Mysore only after unification because of Suttur Math, Mysore University and publication houses. Somehow, Mysore is known for its publication houses and printing presses. Many writers were encouraged by these publication houses.

Some of the finest works on Vachana corpus has come from these individual publication houses which have no back up from government or monasteries and activists.

Samvahana, Mysore has published quite a number of books on Vachana corpus both in English and Kannada. It published Siddeswara Swamiji's 'Basava Thirst for Divine Grace' in 1992; Dejugow's 'Islam hagu Veerashaiva Samskrithi' in 1993.

Niveditha Prakashana, Mysore has published Rowne Hill and Prabushanakara translated vachanas 'Naming the Nameless-101 Vachanas' in 1983 and also Prabhushankara ed. 'Saranara Nurundu Vachanagalu in 1985'.

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Geeta Book House, Mysore has also contributed quite a number of books on vachana corpus like L.Basavaraju's 'Akkana Vachanagalu' in 1966 and his another book 'Allamana Vachanagalu' in 1969. Abhiruchi Prakashana, Mysore has published K.P.Mahadevaiah's 'Hariharana Ragalegala Sahitya Adhyana' in 1999. Usha Sahitya Male, Mysore published S.Vinodabai's 'Andal, Mahadevi mattu Meera' in 1969.

The contribution of Mysore University for the publication and research on vachana corpus is not negligible. For example, it has published M.S.Basavalingayya and M.R.Shrinivasa Murthy's edited book 'Prabhulingaleeeya Sangraha' in 1934. M.Chidandananda Murthy's Ph.D. dissertation from Mysore University in 1963 'A Cultural study of Kannada Inscriptions (450 A D to 1150 A D)' is a notable contribution to Vachana corpus. We also find related material in dissertation like B.P. Indira's 'Social contact in modern Karnataka Literature (1895-1950)' submitted to Mysore University in 1993. It has also published through its Prasaranga, H.M.Sadasivaiah's 'A Comparative study of two Virasaiva Monasteries: A Study in Sociology of Religion' in 1967; Prameshvara Bhatta S. V's 'Akkamahadevi' by Mysore University Prachara Pustakamale-32, 1973; C.R.Sarma's 'Palakuriki Somanatha' in 1980;

Siddappa Reddy T.C's 'Allama Prabhu', Prachara pustakamale-115 in 1972; M.R.Srinivasa Murthy's 'Vachana Dharmasara' in 1968.

Suttur Matha through its Jagadguru Sri Shivarathreeswara Granthamale, Mysore and Akhila Bharatha Sarana Sahitya Parishat published a number of seminal works both in English and Kannada thus making Mysore as centre for vachana corpus publication. 'Devotional Sayings of Basaveswara' in 1995; D.A.Sankar's 'Forever Saints: Selected Vachanas of Basavanna, Allama and Akka Mahadevi' in 2006, Thipperudraswamy's 'Basawesvara Vachana Deepika' in 1995; Prof. Chandrasekharaiah's 'Light of Devotion: Basavesvara Vachanas with Commentary' in 2008 by Akhila Bharatha Sharana Sahitya Parishat, Mysore in 2008; Ananthmurthy U.R. ed., 'Veerashaiva Darshana' Vol 1 & 2 in 2008.

BENGALURU:

Slowly, the scenario in publication of vachanas shifted to Bangaluru as it became the state capital. In Bangalore vachana corpus publication was taken up by Govt. aided organizations like Kannada Sahitya Parishat, Kannada Book Authority, Sahitya Akadamy, Translation Akadamy so on and so forth. All the avenues are used to publish vachana corpus through these organizations. As the head quarters of these organizations situated in Bangalore, naturally, Bangalore has become centre for publication of vachana corpus. Along with Govt. aided organizations/associations, Lingayat organizations like Basava Samithi contributed extensively their might towards publication. Apart from this, private publishing houses like Sapna book house and others have also taken up the task of publishing vachana corpus both in English and Kannada.

At the beginning, the publication from Govt. aided associations show a pretty good collection of vachana corpus books. Some of the organizations are Directorate of Kannada and Culture, Bangalore; Karnataka Sahitya Akademy; Kannada Pustaka Pradhikara; Karnataka Anuvada

Sahitya Academy; Sahitya Academy, New Delhi; Bharatiya Vidya Bhavan, Bombay; National Book Trust of India, New Delhi; Kannada Sahitya Parishat; Dept. of Education, Govt. of Mysore and such other avenues are availed for the publication of vachana corpus both in Kannada and English. The Head Offices of these organizations in Bangalore, naturally, the publication of vachana corpus shifted to Bangalore.

Some of the books they have published are Chidananda Murthy's 'Basavanna' by The Director, National Book Trust of India, New Delhi in 1972; Sri Basavesvara Eighth Centenary Commemorative volume by Govt. of Mysore in 1967; H.Thipperudra Swamy's 'Makers of Indian Literature – Basaveswara' by Sahitya Akadamy, New Delhi in 1975.

Kannada Pustaka Pradhikara published, Hirematha B.Rs 'Sankirna Vachanasamputa' Mooru, Naaku in 1993; Kalaburgi M.M.s 'Basavannanavara Vachanasampute' in 1993; B.V.Mallapura ed. 'Allama Prabhudevara Vachana Samputa' in 1993; Mallapura B.V. ed. 'Chennabasavannanavara Vachana Samputa' in 1993; Veeranna Rajoor ed. 'Sankirna Vachana Samputa – 9 volumes' ; Veeranna Rajoor ed. 'Shivasharaneyara Vachana Samputa in 1993; Sankara Mokashi Puneekar's 'Basavannanavara Vachanagala shilpa vidhana' in 2004; Shivanna.S ed. 'Sankirana Vachana Sampute Aaru' in 1993; S. Vidya Sankara's 'Chennabasavannanavara Vachanasampute 2 volumes' in 1993; B.V.Shiroor ed. 'Dr.S.C.Nandhimathara Lekhanagalu' in 2007.

Kannada Sahitya Parishat, Bangalore has published Kashinatha Ambalagi's 'Sharana Hagu Santara Samajika Kaalaji' in 2006. Dept. of Education, Govt of Mysore published S.S.Bhoosanoora Matha's 'Vachana Sahitya Sangraha' in 1965 in Bangalore. Karnataka Sahitya Akademy, Bangalore published Mrithynjaya Rumale's 'Basava Sahitya Kavi-Kriti Aadunika Chintanamale' ed. In 2004.

Kannada Sahitya Parishat published Veeranna Rajooru's 'Vachana Samshodhane' in 2004.

Bangalore has become centre of publication houses as it is the capital city and also metropolitancity. Considerable number of publishing houses operates from Bangalore and their contributions to publication of vachana corpus is impressive. This is one of the causes of movement of vachana publication to Bangalore. Some of the publishers and their contributions are as follows:

C V G Publiations, Bangalore has published Chandrashekar T.Rs 'Vachana Sanskrutiya Samajika Aayamagalu' in 2004. Sharana Prakashana, Bangalore published T.C. Gubbi Huchappa's 'Anubhava Shatsthala Marga' in 1982. Priyadarshini Prakashana, Bangalore has published K. Iswaran Hiremallur's 'Basavanna Hagu Lingayata Dharma' in 1997. Laksmi Prakashana, Bangalore has published Jayaprakash Banjegere's Annudeva Horaganavaru-Basavannana Jaati Moolada Vishleshane' in 2007. Karnataka Book Agency, Bangalore has published M.M.Kalburgi's 'Marga 1 & Marga 3' in 1995 and 1998 respectively. Sapna Book House has published M.M.Kalburgi's Marga-4 Samshodane Prabhandagala Sankalana Vol-4 in 2004; Basavaraj Donurmath and Sajjan G.B's 'Encounter with Divinity' in 2006; M.Chidananda Murthy's 'Vachana Sahitya' in 2009. Sri Sarpabhushana Sivayogisvara Grangthamale, Bangalore has published P.V.Naryana's 'Vachana Chaluvali' in 1981.

Priyadarshini Prakashana, Bangalore has published Kalgudi Basavaraj's 'Anubhaava Samskrithika Samasye mathu Hudukata' in 1997; Vidyasankar S.P. & G.S. Siddalingaiah ed. 'Halageyeryana Shoonya Sampandane' in 1998. Parijatha Publications, Bangalore published D.Seshagiri Rao's translation 'At the Lord's feet: An English Translation of Selected Vachanas of Akkamahadevi (A women Saint of Karnataka) and some Miscellania' in 1981.

Basava Samithi has its head quarters in Banglaore. It has produced quite a number of primary and secondary sources on vachana corpus. It roped in academicians for writing books and for translation. They are also running a number of journals in different languages on Basava,

Lingaytism and its philosophy. Some of the important books published by Basava Samithi are as follows.

Sunder Raj Theodore & Mahendra Kumar Hakari translation of Basavannas vachanas, 'Thus Spake Basava' in 1965; Venkatesha Iyengar Masti's 'Saying of Basavanna' in 1983; Virupakshappa B's 'Allama Prabhu (His life and Message)' in 2003; H.S.Shivaprakash & O.L.Nagabhushana Swamy's 'Selected Vachanas of Saranas' in 2005; C.R.Yaravintelimath's 'Madivala Machideva' in 2005; B.Virupakshappa's '108 Selected vachanas of Basavanna' in 2005; C.U.Manjunath ed. Vijaya Subbaraj trs. 'Ambigara Chowdaiah' in 2006; C.R.Yaravintelimath's 'Vachanas of Women Saints' in 2006; Basavaraj Puranik's 'The Artists of Inner Life' in 2006; V.C.Yagati's 'The Gospel of Basava' in 2007; C.R.Yaravintelimath's 'Selected 108 vachans of Channabasavesvara' in 2007; P.B.Desai's 'Basaveswara and his Times' in 2006; Malwad S.S 'Virasaivism and Vachanakaras' in 1992; O.L.Nagabhushana Swamy ed. 'Vachana' 2012. All these books are in English. The contribution of Basava Samithi in the field of publications of vachans in English, Kannada and other languages is appreciable. Because of Basava Samithi, Bangalore has become centre of publication of vachana corpus.

Some other organizations which supported publication of vachana corpus are Viswakalyana Mission, Bangalore, Akhila Bharatha Sharana Sahitya Parishat, Bangalore etc.

Apart from these places, English editions of vachana literature have come from all over the world. Some publishing houses like Motilala Banarasi Das, Delhi is consistently publishing books on Vachana literature. Other universities like Kannada University, Hampi; Gulbarga University, Gulbarga; Bangalore University, Bangalore; Mangalore University, Mangalore; have their contributions towards this endeavour. Like wise now and then publications on vachana corpus have come from Bijapur, Gulbarga, Bidar, Tumkur, Davanagere and Heggodu. Zevelbil K.V. translated 'The Lord of The Meeting Rivers – Devotional poems of

Basavanna' was published by Motilal Banarasidas, New Delhi. Oxford University Press has also published a good number of books. Penguin has also published a couple of books on vachana translations. 'Speaking of Siva' of A.K.Ramanujan in 1973 was from Penguin. In 2010 H.S.Shiva Prakash published 'I Keep Vigil of Rudra' from Penguin. Likewise Asian Educational Services, New Delhi has published a couple of books on Vachana corpus. Some other publishing houses like Vikash publishing house, New Delhi; Serials, New Delhi, Abhinava Publications, New Delhi; Manohar, New Delhi; Sterling, New Delhi now and then published one or two books on Vachana corpus.

The demography of publication of vachana corpus really spread far and wide but concentrated in certain places as cited above due to various factors mentioned.

SELECTION AND ORDERING OF VACHANAS-A CHRONOLOGICAL DEVELOPMENT:

Vachana Corpus runs around 22,000 vachanas as far as available at this stage. Thousands of vachanas seemed to be lost in the annals of time. In future, new research can unearth some more. When we consider translations into English, majority of them are selections. Some translations are comprehensive but they concentrated on popular vachanakaras. Leaving these, all others have gone for selection.

There is also pattern in the selection and ordering of vachanas over the years. There is a clear cut trend on this issue. Some of the English translations followed ordering of vachanas of their source Kannada book. But again source Kannada book has also influenced by the times of its publication and nature of publishers. So, there is always social, personal objectives playing behind the selection and ordering of vachanas both in publication of vachanas in Kannada and translation of vachanas into English. A few lines pertaining to this trend may not be the out of place in this chapter.

BEGINNINGS: PHILOSOPHICAL:

At the beginning of the 20th century, when vachanas were unearthed, published and gained currency, there was stress on their philosophical, spiritual, ritualistic and religious interpretations. Almost all the publishers', translators, editors have gone for 'Shutsthala' classification and ordering of vachanas accordingly.

MASTI – AN EXCEPTION:

There is an exception, Masti Venkatesha Iyengar had gone for theme based classification and ordering of vachanas in 1935 itself in his book 'Sayings of Basavanna' published by Veerashaiva Taruna Sangha, Gadag. For each section, he began with a sentence explaining the theme of the following vachanas. In his 1935 edition, he gave Kannada vachana in print and then translated them into English. This practice, he discontinued in 1985 edition, he gave only English version without Kannada version.

SHUTSTHALA – USUAL NORM AT THE BEGINNING:

The themes are divided and the vachanas are given as example for that theme. But, the selection is mainly of spiritual and moral in nature rather than social at the beginning including Masti's translation. Many of the translations like Armando Menezes & S..M.Angadi, S.S.Basavanal and Srinivasa Iyengar, V.C.Yagati followed Shutsthala classification while translating Basavanna's vachanas. It is pertinent to note that there was simultaneous publication of full length books on Veerasahiva philosophy, rites and rituals in this period. In this connection, we can mention, R.C. Artal's article on Veerashaivism in 1909, published in the Journal of Anthropological Society of Bombay as 'A Short Account of the Reformed Shaiva or Veerashaiva Faith'. The other books worth mentioning are Nandimath's 'A Hand Book of veerashaivism' published by Motilal Banarasida, Delhi, in 1942; S.M.Hunshal's 'The Lingayat Movement' (A Social Revolution in

Karnataka), Karantaka Sahitya Mandir, Dharwad in 1947, represented in 2004 by Basava Samithi; Kumara Swamiji's 'Veerashaiva philosophy and Mysticism', NavaKalyana Math, Dharwad in 1960, by the same author 'Mirror of virashaivism' in 1960, Mr. Sakhara's 'A History and Philosophy of Lingayat Religion, Karnataka University, Dharwad, 1978, Desai P.B.'s 'Basaveshwara and His Times, Basava Samithi, in 1968.

These books have influenced translations to go for particular type of selection and ordering of vachanas. Before 1950's there was all-round permeating of vachanas linked with spirituality and devotion. The trend seemed to change after 1950s towards entirely social aspect instead of religio-spiritual aspect.

LATER PERIOD – ENTIRELY THEME BASED:

So much so, the selection and ordering of vachanas in later period is almost theme based and shutsthal based selection and ordering is an exception. There is also change in trend of publication by institutions. Early period saw publications from religious institution like Muths and Muth sponsored institutions. Later, institutions like Universities, Colleges, and Government sponsored institutions like Directorate of Kannada and Culture took up the work of publication of vachanas, its translations and commentaries.

Recent trend shows institutions like Basava samithi, Sarana Sahitya Parishat took up publications, translations and reprints. These institutions are run by community industrialists, retired professors from the community. Vachana publications travelled from religious space to urban space, from unorganized to well organized sector.

MODERN TREND: AGGRESSIVE SOCIAL ASPECTS:

As the time passes, the social aspect of vachanas is aggressively taken up in many forums. The commentaries, critical essays, analytical writings on 12th century vachana revolution form the

basis of these writings in various forums. Vachana corpus has entered into public space. As it entered into public space, it gained many hues and metamorphosised beyond recognition. There are heated debates regarding what is actually vachana corpus intended in 12th century. The interpretation of vachanas found different schools. Some talk vachanas as purely ‘anti-varna system’; some other thought that they are nothing to do with Varna system at all. There are speculations regarding the actual objective of vachanakaras in 12th century based on the speculations of the social conditions at that time. These views are linked to contemporary relevance of vachana corpus in 21st century.

CONTEMPORARY RELEVANCE: IS IT A HURDLE:

In this debate, undoubtedly, vachana corpus travelled from ‘shutsthala’ ordering and selection to theme based social oriented selection and ordering of vachanas. **When intellectuals of all colors like bandaya, leftists, rightists, centralists, reformers talked of vachanas and quoted them in support of their particular ideology. But all of them are talking of socio-religious aspect rather than religio –spiritual aspect of vachana corpus. The spirit of democratization and the spirit of equality have percolated into the selection of vachanakaras vachanas.** Later, publications saw unearthing of minor vachanakaras, women vachanakaras and translating them into English, when different vachanakaras are selected for vachana translation. Naturally, it is very difficult to give a frame work whether, it is ‘shutsthala based or theme based.

SELECTIONS BASED ON THEMATIC FRAME WORKS:

But, some of the editors have found out a new method of having a broad frame work and then bringing under it various vachanas of different vachanakaras. For example, Yaraventilamath’s ‘Vachanas of Women Saints’, Basava Samithi, 2006 or ‘Caste eradication Vachanas’ of Kalburgi and Yaravintelimath of Karnataka University, Dharwad and also ‘Heaven of Equality’ by

Kalburgi. All these show importance gained for social aspect of vachanas as the time proceeds from the beginning of 20th century to the end of 20th century.

VACHANAS MADE POPULAR BY TIMES:

Because of these changing trends, naturally, certain vachanas are highlighted in certain periods. At the beginning vachanas pertaining to devotional aspect are highlighted. Many collections repeatedly have gone for vachanas which express devotion to Siva as father, protector and Lord. Later, Vachanas which oppose superstitions, blind beliefs, moral and ethical conduct are given importance in selections. Recent period saw vachanas which have given importance to social aspects like equality and social justice gained ground. There are always various forces of time working on the selection, ordering and interpretation of vachanas. But, 20th century saw revival of vachana corpus and its presence in one way or other in public space.

TRANSLATORS: THEIR VAGARIES:

Some of the editors overtly stated that they have picked up vachanas for translation for their own reasons. In this connection, A.K. Ramanujan says that he has drawn towards vachanas because they are of great literary value. He has selected vachanas for translation keeping in view parameters like good poems, poetry representation of the poets, **poems thematically typical of the vachana tradition, a few unique in idea, image and form.** (Ramanujan A.K., 1973). He says, he selected vachanas **‘thematically typical of the vachana tradition’**. The **‘typical’ of vachana tradition according to him is ‘protest’ against established social values at that time.** Many translators brought their own ideas and made them as prominent ideas of vachana corpus time to time. This shows flexibility of vachana corpus to bend to the ideological vagaries of any editor, interpreter or translator. Some of the translators are inspired by the social issues and they have enthusiastically pointed out in their

introductions, for example, like N.K. Sanganamath, who published 'The Thoughts of Basava – A Book meant to revolutionize the world of religion' says in his introduction that he was inspired to translate vachanas because of Basava's universalism, quality, equality of women, race and man and rational thought. (Sanganalamath, 1939). So, his selection reflected these issues.

M.M.KALBURGI & C.R.YARAVINTELIMATH : TILT TOWARDS SOCIAL ASPECTS:

When some of the themes are stressed or as made typical of vachana tradition, the vachanas which reflect these themes are selected again and again. So, some of these vachanas are popular. This phenomenon has another aspect of non selection of certain vachanas which don't fit into these thematic patterns. Consequently, they disappear from public space giving mono-dimensional view to vachana corpus reducing their complexity. The best example for thematic fixation of total vachana corpus is a few titles of selections like 'Heaven of Equality' by C.R.Yaravintelimath and Dr.M.M.kalburgi, published by Karnataka University, Dharwad in 2003. Another example is that of 'Caste Eradication Vachanas' by the same editors published by the same publisher. Some of the editors like D.A.Sankar says, he takes up this translation work because of equality, liberty and also movement against caste, particularly de-brahminisation. He says, 'one of the chief purposes with which I have selected and translated the vachanas here is to make this rich and very human document of great 'socio-literary value' available primarily to the non-Kannada speaking world' (Sankar D.A, 2005).

H.S.Shiva Prakash and O.L.Nagabhushana Swamy edited a book for Basava Samithi in 2005. It is named as 'Selected vachanas of Saranas'. This volume contained an anthology of 193 vachanas of 17 vachanakaras; of these 11 are women saints. The movements in literary space like Feminism and Dalit literary awakening has invariably its effect on selection and publication of vachanas. The editors are invariably caught in the literary cross currents of the time. They said in

their introduction that the selections are based on poetic excellence and socio political significance. They also pointed out that turning point for translation in the work of Ramanujan's foregrounding of poetic and sociological aspects of vachanas. (Shiva Prakash & Nagabhushana Swamy.O.L., 2005).

It is interesting to note that in the above backdrop editors of 'The Sign' have found out another unique way of ordering of vachanas. They did not go far 'Shutsthalas' based or issue based as they felt both are biased in certain way. So, they strictly followed dictionary method of alphabetical ordering of vachanas. But, regarding selection, they have selected 1000 vachanas for Kannada publication 'Savira Vachana' (2004) and five hundred vachanas out of these thousand for 'The Sign' the English version in 2007. It seems selection of vachanas was done by a group of scholars through the mode of workshop. But, they have also an agenda in selection. It is expressed by O.L. Nagabhushana Swamy in his own words, 'this anthology contains the well known vachanas by the writers who represent the main stream of vachana discourse but leave out theological, religious and philosophical concerns of the writers'. (Nagabhushana Swamy.O.L., 2007). There is a continuous process of foregrounding, highlighting of certain vachanas on various grounds and ignoring some of the vachanas consistently by the intellectuals may lead to saying of half truth. The other half is not audible in the din of social reform like popular saying of 'Aswathama Athah Kunjaraha' of Dhrona, Bhishma mythological tale of Mahabharatha. But, the editors say they have tried their best to reflect the cultural debates of the 12th century Karnataka by including the lesser known vachanakaras along with the main stream ones, but it might be as well 21st century's concerns.

H.S.SHIVA PRAKASH –DIFFERENT ISSUES ALTOGETHER:

Some of the editors have taken up this issue of loss of meaning or one sided interpretation and tried to address this issue. There is candid discussion about this by Shiva Prakash in his foreword

to 'Songs of Siva – Vachans of Akka Mahadevi' translated by Vinaya Chaitanya, published by Altamira Press in cooperation with the International Sacred literature Trust in 2005. I quote, 'Chaitanya's non-Kannada background gives him the advantage of objectivity, while his engagement with and personal experience with Sadhana enables him to appreciate the overpowering resonance of Akka's words. He shows, moreover an acute awareness of textual issues that never bothered earlier translators. Vinaya Chaitanya understood multifariousness of vachanas, Chenna Mallikarjuna – jasmine tenderness and at the same time brute strength of pointed arrow. Akka's desire is that of naked primeval desire which is the mother of all desire. The image of Akka that emerged in earlier translations is of radical woman, prefiguring many of the concerns of the present day feminism. This image of our own age is reflected in Akka's Vachanas is accurate as far as it goes; but there are important differences. The experience of the sacred – precisely what our age has lost sight of – is the very breath of Akka's vachans, and Vinaya Chaitanya is to be commended for bringing this aspect of their author to the fore. (Vinaya Chaitanya, 2005).

The translator, Vinaya Chaitanya has also a word or two in this connection in his introduction. He says, 'in Indian poetic traditions, mysticism and the wisdom that goes with it have never been separated from the beauty of poetry. Aesthetics, ethics, phonemics and all other disciplines that involve human will being can be blended into a sympathetic whole that consoles or elevates the spirit. This poetry in India has always had the serious purpose of revealing the ultimate.

VIJAYA RAMASWAMY – FEMEINISM IN AKKA:

In contrast to this 'Vijya Ramaswamy translated Akka's Vachanas in her book 'Women Saints – Divinity and Deviance – Women in Veerasaivism', published by Oxford University Press, Delhi in 1966. In her preface, she foregrounded mainly gender issue. She explicitly says that she has taken up translation after she has deeply involved herself in gender studies. It was only fairly

recently, when she started working on gender studies that the full potential of the Virasaiva Movement from the gender perspective hit her. She further says, although, in terms of time, these vachanas were located in the 12th century, she found them to be extremely radical and in a sense feminist. In the course of translating more than a hundred odd poems, she also began to write the history of the women within the radical, anti- brahminical Veerasaiva movement.

NEED FOR HOLISTIC APPROACH:

It is the time to look at the vachana corpus holistically. Considering all the aspects rather than confining them to certain aspects of social reform, the foregrounding of social aspects like reformation, protest, dalit, feministic movements can lead to the danger of submerging or disappearing of other aspects of vachana corpus like its philosophical, spiritual and aesthetic aspects which are also very much part and parcel of vachana corpus.

When we take up the avowed objective of translators, editors, publishers in their introductions, prefaces and forwards, they are very broad. Almost all of them emphasize the universal values reflected in vachana corpus. They wanted to show these broad based values of vachanas to the world at large. But, in this process they are narrowing the scope of vachana corpus. It is the paradox reflected in vachana translation and interpretation. On the name of universal values, some of the vachanas which represent non universal, culture specific values are not selected for translation. In the meantime they tend to disappear from public space and found only in comprehensive anthologies. Many translators also expressed their difficulty in translating images and idioms used by vachanakaras as they are steeped in local ethos and culturally exclusive and specific images. So, this universalism has boiled down to some kind of specificity.

Armando Menezes and S.M.Angadi claim in their book 'Vachanas of Basavanna-A selection' published by Annana Balaga, Sirigery, in 1965 says that they have taken up translation of selected vachanas because present day world needs the philosophy of Basavanna, so it should be

made known to the world at large which includes other parts of India, in a language that is very widely used in the world today. They have also claimed that 'the translators have undertaken the task because of 'unique literary quality which sets them apart from any other such utterances of mystics of both East and West.'

B.D.Jatti in his foreword of 'Thus Spake Basava' translated by A.Sundaraj Theodore and Devendra Kumar Hakari, published by Basava Samithi, in 1965 says, the purpose of translation is the contemporaneity in Basava ideology. The dignity of human beings, democratic ideals, independent and equal status of woman in far off age prompted publication to take up translations as an answer to the melody of fast eroding ethical values and spirituality overwhelmed by secularism. So, naturally, the selection reflects their ideals, in the process, some of the vachanas are made popular, in course of time the vachana corpus is in danger of reflecting these ideals and nothing else. The talk of anything else about vachana corpus might create controversy in a big way in the world of ideological islands built by intellectual demigods.

V.C.Yagati in his introduction of 'Gospel of Basava' published by Basava Samithi in 2007 but translated in 1950s, says 'Basava remained a crusader against social injustice'.

S.S.Basavanal and K.R.Srinivasa Iyengar in their Preface to 'Musings of Basava' published 1940 say that they have deep interest on Basava because of his contemporaneity. His struggle at that time was of immense value to this generation which is in throes of a cultural rebirth.' K.R.Srinivasa Iyengar felt Veerasaivism as a healthy growth on the soil of Hinduism because he attempted many useful reforms.' They have clearly stated that they have ignored those vachanas that refer to ritual aspect of Veerasaiva dharma.

There is mention of 'contemporaneity' in vachana corpus. It can also be seen as this contemporaneity is super imposed on vachanas of 12th century. When we take the 'question of dignity of labor' has it given raise to equality in society or had it widen the chasm between

groups at that time was not clear. It says, 'be proud of what you do'. Had it not encouraged groups to continue their labor with dignity and pride, the situation might be different. It did not allow them to come out of that labor but be sincere in that labor based on their caste and tradition. Then a skilled leather worker, a chammara, would be chammara forever. Where is the question of equality over the years when 'one's own Kayaka' was followed? Vachana corpus, had it bulldozed groups as propounded by intellectuals in their forewords or had it consolidated groups, divisions based on the work forever? Was it a reform or was it consolidation of previous social structure? Is reform superimposed on that consolidation process erroneously now? Reading vachanas in strict adherence to contemporaneity raised more questions than answers. Innumerable controversies arose instead of solutions when we try to put vachana interpretation into straight jacket of reform, protest, social justice, equality, Kayaaka and dasoha. The need of the hour might be to encourage multifarious, liquid interpretation of vachanas rather than straight jacketing them into 'ideological islands created intellectual demigods'.

The book which dragged the international readers to vachana corpus is that of 'Speaking of Siva' translated by A.K. Ramanujan, published by Penguin classics in 1973, sponsored by the Asian Literary Programme of the Asia Society and has been accepted in the Indian Translation series of the UNESCO.

A.K.Ramanujan in his introduction states that he has drawn towards vachanas because they are of great literary value. He says, Kannada is a Dravidian language, in antiquity, seemed only second to Tamil. He proceeds saying that in whole Dravidan literature, there is no body of lyrics more strikingly original and impassioned than the vachanas of the medieval Veerasaiva saints. They all speak of Siva and speak to Siva. He called vachanas as Kannada Upanishads. But, at the same time, he tried to fix an ideological frame work to vachana interpretation. At one breath he called them Kannada Upanishads bringing highest philosophical truths to the level of common man in his own language by the common man. Yet, he brought the concept of 'protest' in interpreting

vachanas. He brought in whole lot of Christian religion, Bible, Sermon on the Mount, Ten Commandments, Catholicism, and Protestantism in to the circle of vachana interpretation. The parallel lines are drawn with Vedic - Catholicism and Veerasavism-Protestantism. Invariably, Martin Luther King and Basavanna are compared as the grate reformers of their respective religions. When a work of substantial translation published, the introductions, forewords, prefaces played very important roles in shaping the course of interpretation of vachanas. As the time proceded, the reformist, protest concepts of vachana interpretation gained upper hand leaving behind the multifarious other issues of vachanas.

Though, K.V.Zvelebil was inspired to take up vachana translation, by 'Speaking of Siva' his introduction has its own importance. He seems to address entirely different issues of vachana corpus. His introduction highlights mythical side of vachana background. He hasn't touched, even remotely, concepts of reform or protest. Zvelebil gives three stories on 'Linga' which prepares the reader to launch into the book with mythical frame of mind specific to the background culture and specific to vachana corpus. In his introduction, the translator gave elaborate information on vachanas, Kannada language and Karnataka. Zvelebil talks of enduring values of these traditions as an answer to the malady of Materialism. In his own words, 'as the west sleep walks into a decade in which moral confidence and steadfastness will be increasingly needed and decreasingly found, it becomes fascinating to investigate, study and turn to communities which still have a core of the settled convictions, which are determined to endure and which nurture, depend and transmit their convictions within the frame work of an authentic tradition, one of such community is the Indian Hindu community of the Veerasaiva Lingayats whose writings this volume is concerned. He feels that Veerasaiva tenets are an answer to western materialism. (Zvelebil K.V., 1984).

In his introduction, he takes a balanced view of 'core values' of Veerasaivism and its effect on modern world rather than straight jacketing it in reformist zeal of vachanas'. It is the face of

vachana corpus, which is grossly neglected in various vachana commentaries and also discussions in intellectual circles on vachana corpus meaning and interpretation.

Publisher after publisher stress the point of universal values in Basava. Murigappa Chigateri, President, Vachana Mantapa, Belgaum says in his introduction to 'Selected Sayings of Basavanna' translated by C.S.Bagi in 1952 says that the 'book is published with a view of acquainting the non-Kannada public of this country with the profound wisdom of Basava and to foster a spirit of tolerance and brotherhood, where it is lacking'.

Another enthusiast translated and published vachanas into English with sub title 'A book meant to revolutionize the world of religion and main title 'The Thoughts of Basava' by N.K. Sanganalamath in 1939. He was inspired to translate vachanas because of Basava's universalism, quality, equality of women, race and man and rational thought. He feels Basava's vachanas are solutions to maladies of the world. Publisher after publisher reiterates the 'universal values' of Basava that are of eradication of all kinds of inequalities and also promoting rational thoughts of Basava.

'Light of Devotion' Basavaeswara Vachanas with commentary' by prof. Chandrashekaraiah, published by Akhila Bharatha Sharana Sahitya Parishat, Mysore 2008 feels 'a study of Kannada literature will be incomplete without understanding Basaveswara's Vachanas and further says that Sharana philosophy should be available to everyone in the world since it contains universally accepted values and act as a panacea to this violence ridden humanity. These values are equality, liberty and fraternity. So, selection, after selection, we see some of the vachanas which represent these issues appear prominently while vachanas which reflect core philosophy of Veerasaivism like realizing bayalu, Linganga Samarasya i.e. unification of individual soul with cosmic soul are quietly thrown to background along with its specific religious and theosophical vachanas. Though publishers claim that they have selected 101 vachanas based on devotion to God, still

they are of very popular in nature representing these issues. Almost all the selections are based on the twin issues of poetic excellence and socio-political significance as pointed out by H.S.Shiva Prakash and O.L.Nagabhashana Swamy in 'Selected Vachanas of Saranas', Basava Samithi, 2005.

O.L.N in his introduction to 'The Sign' raised many issues regarding social aspects of vachanas. He writes, 'the impact of these vachanas on the later literary texts and the social movements of 20th century Karnataka are indeed considerable. The non-Brahmin, Dalit and backward class movements of Karnataka have all drawn inspiration from vachanas. The vachanakaras of those castes have today become cultural icons of those communities. Vachanas are a source of continuing inspiration for all the important cultural shifts of Karnataka. (Nagabhushana Swamy. O.L., 2007). He also feels that writing on 'Naming the nameless' of Prabhu Shankara and Rowana Hill that this anthology contains the well known vachanas by the writers who represent the main stream of vachana discourse that leave out theological, religious and philosophical concerns of the writers. (Nagabhushana Swamy O.L, 2007).

In selection and ordering of vachanas for translation, it has been continuously influenced by the dominant socio-cultural, socio-political and literary issues of contemporary Kannada society. The movements like Navya, Navodaya in literary field and feminist, dalit, progressive, Bandaya in social field traced the way vachana selection and ordering have to pass in course of time. Not only selection but ordering has to pass in course of time. Not only selection, ordering but also certain extent these movements influenced the shaping of the contemporary meaning and interpretation of vachanas, binding them in a straight jacket hence losing their multifarious fragrance of interpretation.

TRENDS IN VACHANA TRANSLATIONS: ANALYSIS BY CLOSE READING:

Translation is translation. It is representative of the source text in target language. In the beginning, translation studies revolved around how best the translators achieved the translation of letter and spirit of source language into target language. Many of the studies based their opinion on how best the letter and spirit of translation has come through in target language. Later, as discussed earlier, translation has been looked at as historical, sociological and cultural process involving basic questions like why, when, how and where the translation has happened. So, a close reading of certain representative vachanas by various translators have been under taken in this thesis. Around fifteen to twenty translators chose some popular vachanas in their English anthologies. Close reading and comparison of them revealed interesting patterns and also how these patterns are shaped again by historical and sociological necessities of those times. We can also see source cultural politics on translation.

Broadly, we can perceive two kinds of patterns in these translations. In the beginning i.e. up to 1970's the trend in translation of vachanas was more interpretative than sticking to the literal sense of the original vachana in Kannada. Religious enthusiasts like P.G. Halakatti, V.C.Yagati and C.S.Bagi, who were advocates by profession translated vachanas because of their faith. They translated vachanas based on their own understanding and also on commentaries they have studied on vachanas. But, after 1970s, the trend has changed to more on literal translations because of translation studies intervention. After the publication of A.K. Ramajunan's 'Speaking of Siva' by Penguin in 1973, there is conscious struggle on the part of the translators to stick to the letter and structure of the Kannada vachanas rather than their spirit. By close reading and analysis of vachanas in comparison, we can come to conclusion that every translation is an interpretation. Each translation has the foot print of the translator's personality.

The close reading of vachanas has also brought out peculiarities in translating some of the culturally loaded words and idioms for example; the versatile translator of vachanas like Aramando Menezes translated ‘Adda Vibhuthi’ as ‘horizontal ashan mark’. This seems odd for the readers. There are innumerable problems faced by translators of religious, philosophical texts while translating words of particular culture and they found their own solutions for that. It also makes an interesting area which needs in depth study. So, a chapter is devoted to study some of the vachanas in comparison in close reading.

**‘MANEYOLAGA MANEYODAYANIDDANO ILLAVO’ – AN
EXAMPLE OF CLOSE READING - A CASE STUDY**

By close reading of this vachana we can perceive three patterns of translation in vachana rendering into English. One pattern is that of literary translation, where the translator is trying to keep himself within the boundaries of structural construction of the vachana, varying in least possible way. This kind of the trend can be seen from the publication of ‘Speaking of Siva’ by A.K.Ramanujan. He showed word by word literal translation of this vachana and then rearranged that to suit English syntactical pattern. In his words, ‘English syntax does not allow a natural and succulent translation of all the symmetries’. (A.K.Ramanujan, 1973). For example,

A B C D

House inside house master is-he, or is he not

Maneyolaga Maneyodaya Niddano illavo

Later it is changed to suit English syntax

The master of the house, is he at home or isn’t he?

The same kind of pattern is followed by editors and translators of 'The Sign' published by Prasaranga, Hampi University, 2007.

The second pattern observed is that of translators who are conscious of literal translation but still wanted to bring out explicitly the meaning of vachana to English readers. This interpretative pattern while adapting consciously trends in translation is shown by Armando Menezes, Zvelebil, and Rowne Hill and some others who are basically academicians. This pattern is more obvious in early translations until 'Speaking of Siva'. These people try to balance letter and the spirit.

The third category translators are purely goaded by spiritual teaching. They want to bring the meaning of the vachana into English so that ideas could be spread. These translators are non-academic enthusiasts, whose translations appear time to time through the publishers like Basava Samiti, Suttur Muth and other faith based or inspired organizations.

Here, there is comparison of this vachana translation, to see how the changes in patterns of translation change in selection of words and arrangement of words. It is fascinating to see that a single vachana could be translated in so many variations.

First, I will give **transliteration** of the vachana under consideration.

Maneyolaga maneyodayaniddano illavo?
 Hostilalli hullu hutti, maneyolaga raja thumbi,
 Maneyolaga maneyodayaniddano illavo?
 Thanuvinolaga husi thumbi, maneyolaga vishaya thumbi
 Maneyolaga maneyodaya villa, Kudalasangamadeva.

RAMANUJAN'S TRANSLATION: AN EXAMPLE OF LITERAL TRANSLATION:

At the beginning I have taken up A.K.Ramanujan's translation to show literal translation, then, I have taken up a couple of translations where they are literal but also explanatory.

The master of the house, is he at home or isn't he?
 Grass on the thresh hold,
 Dirt in the house,
 The master of the house, is he at home or isn't he?
 Lies in the body,
 Lust in the heart,
 No, the master of the house is not at home,
 Our Lord of the Meeting Rivers. (Ramanujan A.K., 1973)

A.K. Ramanujan made the translation precise in modern prose. Almost, the structure of the original vachana is recreated in the translation – line two, three and five and six are syntactic parallels which are simply replaced by different words. In the course of translation parallelisms of the original vachana is brought into the translation. Those are, 'Threshold – house', 'Body-heart'. Regarding selection of words, simple English words are chosen, for example, 'dirt' for 'raja', lies for husi, and lust for vishaya. Dictionary meanings are replaced. Kudalasangama deva is translated into 'The Lord of the Meeting Rivers', a deliberate technique keeping in view of the western readers, as the book is also meant for South Asian scholars and also as text book for the course on South Indian literature in western universities. This has brought into the forefront the question of untranslatability of certain expressions and the debate henceforth. But 'the Lord of the Meeting Rivers' is qualified with 'our'. This is a persuasive technique to take the reader into confidence and make the Lord of the Meeting Rivers a familiar one.

ZVELEBIL : BALANCE BETWEEN LITERAL AND SENSE TRANSLATION:

The same vachana translation is compared with the translation of K.V.Zvelebil. Though Zvelebil's translation closely follows Ramanujan's, it also takes into consideration Armando Menezes translation. It tried to strike balance between literal and also translation based on spirit. Zvelebil tried not only to retain the outer structure but also clausal structure of the original. He has also tried to clarify the meaning of the original by using 'qualifiers, adjectives;It goes,

The master of the house is he at home, or is he out?
 Upon the thresh hold sprouts the grass,
 In the house, there is dirt and dust
 The master of the house is he at home or is he out?
 Within the body, heaps of lies
 ‘Thanuvinolaga’ husi thumbi
 And in the heart, abundant lust
 Maneyolaga vishaya thumbi,
 No, the master of the house is not at home
 O Lord of the meeting Rivers (Zvelibil. K.V., 1984)

We can see, Zvelebil followed closely the structure of the original vachana but he tried to be little bit explicit. He is clearly explanatory when he says, ‘dirt and dust’ and ‘heaps of lies’ and ‘abundant dust’. But, he retained clausal structure by using ‘in the house, in the heart’.

ROWENE HILL – LITERAL BUT EXPLICIT:

Rowne Hill translation also takes note of literal translation but she tried to explicitly point out something which is not pointed out by any other translator of this vachana. Her translation, ‘Naming the Nameless’ is done along with Prabhusankara. Rowana Hill was from Spain. She took help from Prabhushankara to understand Kannada vachanas. At the end of the vachana she translated,

‘The Master of the house
 Kudalasangama deva is not at home.’ (Rowene Hill & Prabhu Shanakara, 2001)

This translation maintained the symmetrical structure, but did not mind to retain the clausal structure. The specialty of this translation is broadening of the meaning or addressing to the ‘connotations’ of the words used in Kannada. She used ‘sensuality’ as translation for ‘vishaya’. Others have gone for ‘lust’. The last line addresses the point of ‘who is the master of the house’ – that is the issue of the vachana. A native reader can connect ‘Kudalasangama deva’ as master. But, many of the readers miss that point, so, she brings to the forefront that the master of the house Kudalasangamadeva is not at home. What is implicit in original made explicit in translation. Sometimes, translation is a process where something hidden is brought

out in target language, i.e. invariably an interpretation. In this translation, we can see balancing act of catering to the both literal and sense translation.

From the beginning, vachana translations, travelled towards explanation and interpretation. Only after 1970's, the trend has changed to keeping to the 'bare minimum' due to the theories on translation studies and also 'structural linguistic theories'.

ARMANDO MENEZES : A PARADOX:

The most important translation in 1960s is 'Vachanas of Basavanna' by Armando Menezes and S.M. Angadi, published by Annana Balaga, Sirigeri in 1967. The translator explicitly stated that he gave importance to word order and the sense take care of itself. But, contrary to the statement, they have gone for a kind of interpretation, rather than strictly on the basis of literary translation. Armando Menezes himself a poet, so, he tried to bring the rhythm of the original, musical sense of the vachana into English. So, he gave importance to end rhythm. This is 'unique' way of representation, as the English syntax won't allow same kind of structure of Kannada word order into English. So, Menezes twisted the word order to suit the rhythmic pattern he tried to bring.

It is almost in 'couplet' form alternating long and short lines.

Is the master of the house gone **out**
Or is he in?

Upon the threshold grasses **sprout**,
The house is **just**
A bowl of **dust**

Is the master of the house gone **out**
Or is he in?

When falsehood does infect your **flesh**
And 'your heart is a sensuous **mesh**

The master of the house
Cannot be in, cannot be in

Kudalasangama Lord!

(Armando Menezes & S.M.Angadi, 1967)

Though, he declared that he followed strictly word order, there is a lot of digression for the sake of beauty. There is also a lot of explanation. Expressions like ‘The house is just, A bowl of dust’, we find no equivalent words in original. On the second part of the poem, the lies have changed to falsehood and also it infects the flesh and it beautifully rhymes with ‘sensual mesh’. The connotation of ‘body is filled with desires and heart caught in sensual mesh’ is brought out. It not only fulfills the rhythm but also expands the meaning. The repetition of the phrase ‘cannot be in, cannot be in’ gives us resonance of ‘illavo, illavo, illa’ in the original. This emphatic repetition challenges dry denial ‘no’ in other translations. Finally, Kudal Sangama is Kudala Sangama but ‘deva’ has become Lord. This vachana brings another category of translation i.e. ‘poetic translation of vachanas’. In this translation there is a kind of balance between letter and spirit and a kind of lyricism is evoked.

THE SIGN – LITERAL TO THE CORE:

The next important work which has explicitly claimed that they have followed strictly literal translation and confined themselves to bare minimum use of words, in contemporary English idiom. It is ‘The Sign’ edited by O.L.Nagabhushana Swamy, published by Prasara, Kannada University, Hampi in 2007.

**Is the master of the house in
or is he not
grass grows on the threshold
the house is filled with dust
is the master of the house in
or is he not
the body is filled with lies
the mind filled with desire
the master of the house is not in
Koodalasangangamadeva. (Nagabhushana Swami. O.L., 2007 & Translated by
Laxmi Chandrasekhar).**

The source vachana in Kannada in ‘Vachana Savira’ is also printed in 8 lines, unlike in other collections where it was only five or six lines. Same structure is retained here i.e. 8 lines is

retained in English translation. The translator Laxmi Chandrasekhar has gone for contemporary English idiom. It is as far as possible literal, simple and akin to Raamanujan's translation. No grammatical liberties are taken. It is neat, precise and literal. There is no urgency on the part of the translator to explicitly explain anything as it is a part of the strategy adopted by the editor consciously. The forming of different connotations is left to the readers according to their orientation.

Till now, we have gone through the translations by academicians who have consciously worked on with the knowledge of translation theories and trends. They also explicitly expressed their strategies of literal translation of vachanas into English, in their introductions. There are other translations which are purely encouraged by religious institutions like muths and public institutions working for the welfare of the community. The translators are usually religious enthusiasts who wanted to share their faith with others. They usually go for as much as explicit interpretation of vachana. These translations are brought out by 'Basava Samithi', Sharana Sahitya Parishat, Basava International Foundation, U.K. and India, Muts like Murugha Muth, Sirigeri Muth, Ilakal Mahantesha Muth etc.

TRANSLATION AS INTERPRETATION:

Some of these translations are done by highly educated people who have in-depth knowledge in philosophy, theology and also considerable proficiency in English. One such translation is brought out by Basava International Foundation. This book has simultaneously Kannada, French and English versions. The English translation is done by Arya Acharya, an ex-swamiji, of Siruru Muth, Udipi. A religious enthusiast with Hindu/Brahmin background translated vachanas into English and his wife Vidya Nilekani Acharya translated them into French.

**The master of the home
is he present or no?
Grown grass at door step,
Dustful in the house.**

The master of the home,
 is he in the house or no?
 Lies brim inside the body,
 Passions bloom inside the mind.
 The master of the home
 is missing in the home,
 Oh, God Kudala Sangama Deva. (Arya Acharya, 2009)

We can observe very clearly that Arya Acharya is not worried to retain the exact structure of Kannada vachana into English. Though, he has the requisite skill in translation, his translation tilts towards content rather than structure. He is in spiritual field for years and his depth and taste can be seen in his translation. He could create a kind of music by repetition of certain consonants like ma, ba, da. In the second part of the vachana ‘ma’ reverberates. This makes up for the dryness in translation. He used certain expressions like ‘brim’ for ‘thumbi’ and also ‘passions bloom’ for vishaya thumbi, these usages achieved not only sense of music but also the intensity of the ‘passions’ in the mind. It makes explicit what is implicit in the original vachana. It is fine example of translation based on ‘spirit’ but not too much strayed from structure.

BASAVA SAMITHI : TRANSLATIONS FOR THE FAITHFUL:

Basava Samithi is publishing and reprinting many of the English translations. It has roped in retired professors who have their hand in translation of vachanas particular and also translation in general. H.S.Siva Prakash and O.L.Nagabhushana Swami have edited a translated work of different vachanakaras for Basava Samithi, Bangalore. The book is ‘Selected Vachanas of Saranas’ published in 2005. This particular vachana in question is translated by Chennanagowda, an English lecturer by profession. This edition is from the religious institution working in public space. The book is outcome of a workshop conducted by Basava Samithi. It is interesting to note that the supposed parameters might be set by publishers in way of suggestions for the translators in translating vachanas into English mainly catering to the middle class, urban, English educated community of young generation. It is a low cost edition meant to be sold on large scale.

Is the master at home?
 Grass growing on the threshold
 And dust filling in the house.
 Is the master at home?
 The body being untrue
 The mind filled with lust
 The master is not in
 O Kudalasangama deva. (Siva Prakash. H.S. & Nagabhushana Swami. O.L. 2005)

This vachana is printed in 8 lines of almost equal syllables. It seems the orientation is towards interpretation rather than anything else. It gives meaning and also interprets it. ‘The body being untrue’ gives entirely different connotation when compared with previous translations. It is not ‘the body filled with lies but the body itself untrue and the mind is filled with lust. This ‘vishaya’ in Kannada travelled from desire to sensuality then to passion and now to lust. The penultimate line left ‘the house’ as it is filled by the readers. It is sharp, crisp and interpretative.

ACADEMIC TO RELIGIOUS: LITERAL TO CONTENT ORIENTED:

When the translation enters from academic, secular space to religious, is it going to travel from literal to content orientation? The same editor who has worked for ‘The Sign’ has taken care in literal translation of vachanas as a strategy. He specially mentioned it in introduction of that book, the reasons for it. The context of translation seems to affect the way of translation.

O L N – SINGLE PERSON – TWO MODES:

O.L. Nagabhushana Swami as editor of ‘The Sign’, rigorously advocated literal translation of the vachanas. While the same editor, editing for another publishing house seems to accept different parameters. The translation of vachanas in ‘Selected Vachanas of Saranas’ edited by O.L.Nagabhushana Swami is largely interpretative. This raises the question whether the editors take different stand points in different contexts of translation.

One more religious institution consistently working in this field is 'Jagadguru Sri Shivarathreeswara Granthamale, Mysore of Suttur Math. They have brought out 'Forever Saints' in 2006 translated by D.A.Sankar, who was professor of English in Mysore University.

**Is the master of the household home
Or isn't he?
Near the threshold there is grass grown
And dust fills the house.
Is the master of the household home
Or isn't he?
The body is packed with lies
And the mind with thoughts carnal,
Is the master of the household home
Or isn't he?
No, Kudalasangamadeva,
He isn't home. (Sankar. D.A., 2006)**

Each translation of the same vachana brings something new to the field of translation. D.A.Sankar's translation shows a different kind of language used for translation. Here, English is literary not the contemporary. His years of teaching English poets have left its traces in his translation of this vachana. He has taken the first two lines as 'chorus'. It is repeated three times, one time more than other translations. He has tried to clarify the things to maximum extent without bothering about the length of the lines. So, the result is 'is the master of the household home or isn't he?'. It is bit confusing in the first reading as 'home' represents 'is he in?' So, the language has literary flavor. He has also expressed the meaning 'near threshold there is grass grown'. The grass is not on the threshold but near it. The lines are lengthy and there is concern for explanation. The expressions 'the body is packed with lies' and 'the mind with thoughts carnal' borders on interpretative rather than sticking to the original. Rather, he's bringing in his own understanding of the vachana in to translation.

EXTREME EXAMPLE – P. SAMA RAO:

Some of the extreme examples where the translation is purely based on 'spirit' is that of P.Sama Rao. He translated vachans of various vachanakaras into English in 'Veerasaiva Vachanas and

Vachanakaras' published by 'The Bellary Sahitya Akademy, in 1966'. The publication was sponsored by Y.Nagesh Sastry on behalf of the Academy. The translation is completely based on summary of the vachana and ankita Kudala Sangamadeva is dropped throughout the anthology.

**Keep the dwelling clean inside and out;
Allow no grass to grow on the
Threshold nor dust to gather
Inside, for they token the master is out.
If the body is full of dust, and
the mind of worldliness, how
could the master be taken
to reside there in? (Sama Rao. P., 1966)**

This translation is based on interpretation. The translator is satisfied enough to convey the spirit of the vachana. There is no agenda to stick to the structure or word order of the original vachana. It is a kind of spiritual discourse based on original Kannada vachana.

K.R.S. IYENGAR & SI SI BASAVANAL : SPIRITUAL DISCOURSE:

Another important translation was done by academicians in 1940, but totally based on interpretation rather than literal following of the original vachana in Kannada. It is from the 'Musings of Basava' translated by K.R.Srinivasa Iyengar and S.S.Basavanal, published by Literary Committee, Lingayat Education Association, Dharwad in 1940.

**The house is empty,
the grass has wildly grown,
and dirt and dross is all over the place,
the master is away,
he is not in the house.
The human body is the home of God.
is it not clean and pure?
does it teem with all desires?
is it shot all through with untruth?
Then is it no fitting place
for my Lord, Kudala Sangama! (Basawanal S.S.& Srinivasa Iyengar K.R., 1940)**

It is a fine example of translation in 1940s. It can be safely said that it is a discourse. The translator is entering into the role of a preacher. He added extra interpretative line like, 'The human body is the home of God?' which cannot be found in original. Many interrogative expressions found their way into translation. Finally, the vachana declared that this kind of body is not fitting place for 'my Lord'. K.R. Srinivasa Iyengar, a known critique in Indian writing English, was by nature exponential. Though it is done by academicians, it reflected the trend in 1940s. This is the first book in which vachanas were brought into poetic form. When we go through translations of P.G.Halakatti in 1922, V.C.Yagati in 1950s in 'Gospel of Basava', we can see the same trend of explicit explanation of vachana where it is translated into English. The two lines 'Lies in the body, and 'Lust in the mind' have been varidly translated by the various translators in different variations. By taking this example, I tried to substantiate the different trends in translation at different times.

STATISTICAL ANALYSIS:

The thesis also undertakes statistical analysis of translated vachanas in English to know the exact bearing of professed objectives of translators and publishers in the prefaces and forewords of the translated works on the selection of vachanas for translation. For this purpose, 959 Shatssthal vachanas of Basavanna are chosen. It has been seen how out of these 959 vachanas a few vachanas are selected by various translators and publishers and some are entirely left out. This analysis brings out the objectives behind selection of particular vachanas and also motives behind for non-selection. Some of the issues form the basis of selection is the pressures of the age in which translator's worked, the ideology they represented, their response towards their religion and other religions and such other things. The universal themes like dislike for worldliness, intense search for solution to come out of the agony of Samsara, power of maya, impermanence of life, mischief of mind and helplessness on the part of Sadhaka find place in selection frequently. The secular aspects

like ethics, norms, manners, purity of mind, purity inside and outside, reformation aspects of society like eradication of untouchability, gender equality, sharing, prayer, worship, devotion are favorite themes for selection by the translators. Some of the vachanas which employ striking images of day to day life find their way in popular selections. The vachanas which have not found favor in selection for translation are vachanas which deal with ritualistic aspects of Lingayat religion. Selectors hesitated to select vachanas which hurt the feelings of others, for example, vachanas which abuse other Gods. Some of the vachanas not found favor represents issues like importance of Guru, Linga, Jangama, Vibhuthi, Rudrakshi, Padodaka, Prasada, Mantra and aspects like wearing of Linga. Some other aspects in this category include bitter criticism of Brahmins, Yagas, Vedas, Hindu rituals and also criticism of Vishnu, Brahma and other Gods. Analysis of the findings also show influence of English romanticism on Kannada Literary scene and evolving of Navya and Navodaya movements have bearing on Vachana translations into English. The other movements which have bearing on selections are Bhakti movement across India, reformation movements in colonial period, nationalistic tendencies of independent struggle and post independent shifts in democratic India in ideologies and emerging power groups find their traces in selection of vachanas for translation.

In the course of the thesis, the above said issues are dealt elaborately so as to chart the overall issues of vachana translations over the years. The thesis also shows how vachana translations into English are intricately mixed with the historical and sociological developments over the period.

CHAPTER – III

IS TRANSLATABILITY OF VACHANAS A MYTH?-

LINGUISTIC CONCERNS

The big debate regarding translation and its ability to reflect the source text in its totality is entangled in many areas like linguistics, socio-linguistics, philosophy, cultural studies, religious studies, historicism and such other subjects. It has also been abuzz with names of internationally acclaimed thinkers like Benjamin, Nabkov, Leibniz, Vico, Herder, Hamann, Humboldt, Coleridge, Cassirer, Edward Sapir, Wittgenstein, Whorf, Roman Jakobson and Chomsky. The issues like generation of meaning, its cultural specificity, language link with world view of the community are again immersed in deep philosophical debates. The western thinkers have expressed their views extensively on this subject but little light is thrown in this matter on the views of eastern philosophical thinkers. There are extensive theories by eastern philosophical thinkers on language and meaning, the word and beyond the word. In other words the issues of consciousness apriory to language, the internalization of language, its capacity to condition the mind to look in a particular way, so as to have culture specific world view, have been in detail deliberated by eastern thinkers like Buddha and Sankara. Both Eastern and western thinkers are extremely suspicious of the language ability to model the world view rather than just the vehicle to describe the world.

The language, culture, world view and meaning are also closely connected with the present subject under scrutiny i.e. vachanas of 12th century and their translation into English. Vachanas also deal with philosophical, social, theological issues in Kannada and the language Kannada has its own culture specificity. The translation of Kannada vachanas into English

bring inevitably, the accompanying issues like ‘translatability and untranslatability’ of one language into other entirely dissimilar language and also the other resultant factors like violence done to the language and culture in this process. This chapter also explains the creation of meaning by interpretation and also fixing of that meaning through translation, thereby narrowing down the sense of whole vachana corpus. This phenomenon of narrowing down creates untold violence on the source language by killing the plurality of the source text in creating multiplicity of connotative meanings through its culturally inherited load on symbols, idioms and expressions. Then the whole question of translatability, loss of meaning, distortion of meaning and also the positive effects of giving broader exposure to native text would come into play in this chapter.

To summarize the above concerns I want to begin by quoting from George Steiner’s ‘After Babel-Aspects of Language and Translation’. The whole debate of translation moves around ‘letter or spirit’, ‘word’ or ‘sense’. Regarding literal rendering, ‘a literal meaning attached to verbal units, normally envisaged as single words in a purely lexical setting, which differs from, and whose straight forward transfer will falsify, the ‘true sense’ of the message. Depending on the degree of logical sophistication available to him, the writer on translation will treat ‘meaning as more or less inherently transcendental. The underlying image is crude and more often than not left vague. ‘Meaning’ resides ‘inside the words’ of the source text, but to the native reader it is evidently ‘far more than’ the sum of dictionary definitions. The translator must actualize the implicit ‘sense’, the denotative, connotative, illative, intentional, associative range of significations which are implicit in the original, but which it leaves undeclared or only partly declared simply because the native auditor or reader has an immediate understanding of them. The native speakers at homeness, largely subconscious because inherited and cultural specificity in his native tongue, his long conditioned immersion in appropriate context of the spoken or written, utterance, make possible the

economy, the essential implicitness of customary speech and writing. In the 'transference' process of translation, the inherence of meanings, the compression through context of plural, even contradictory significations 'into' the original words, get lost to a greater or lesser degree. Thus the mechanics of translation are primarily explicative, they explicate (or strictly speaking 'explicate') and make graphic as much as they can of the semantic inherence of the original. The translator seeks to exhibit 'what is already there'. Because explication is additive, because it does not merely restate the original unit but must create for it an illustrative context, a field of actualized and perceptible ramification, translations are inflationary. There can be no reasonable presumption of co-extension between the source text and the translation. In its natural form, the translation exceeds the original' or as Quinone puts it 'from the point of view of a theory of translational meaning the most notable thing about the analytical hypothesis is that they exceed anything implicit in any native's dispositions to speech behavior." (George Steiner, 1998). The above lengthy quotation clearly states the position of untranslatability in perfect sense and translatability in its imperfection. It brings out the various cultural factors and how the translation addresses these through explication but with greater loss. From Cicero to Saint Jerome to present times, the true translation amounts to fiction.

So much so, translator after translator of vachana translations expressed their dissatisfaction and mourned on the loss of meaning in translation of vachanas into English. Almost all the translators have a word about the beauty of rhythm and also use of images and symbols in vachanas. They have written that they tried to follow, imitate and bring that cadence into English. But, all of them have accepted and regretted the fact that much of the beauty of Kannada rhythm has lost in English translation. The target language i.e. English could not carry the burden of all the meanings of rhythm and also various shades of the meaning of cultural connotations of local images and symbols.

For example, often mistranslated word is 'papa'. The word is translated as sin by many translators, consequently 'papi' as sinner. There is entirely different connotation in Indian context and western context to this word. In western context the meaning of 'sin' is *theological*. Everybody is a sinner for them and to come out of that sin, one has to believe in true God i.e. Christ. But, in Indian context it is simply *ethical*. If one has done bad deeds, he will be called papi. He has to correct himself and be good. It is his endeavor. This personal endeavor is stressed through again and again referring to 'Nade and Nudi' i.e. 'word and deed', 'atma shuddi' i.e. purity of self. These are nothing to do with belief in God. These are pre conditions to reach God. They are the means not the end. But in western culture sinner is washed off his sin by belief in their God. Slowly, these vachanas take the color of western theological concepts and God will become naturally Lord Kudalasangama who will redeem the sinner through his grace.

One more pair of words which are often mistranslated is 'achara and anachara'. These words are translated by Armando Menezes and others as 'good works' and 'bad works'. In Veerasaivism these words have 'theological' meaning but in translation they have attained 'ethical' meaning. It is vice versa to the above example of the word 'sin'. In Veerasaiva literature, 'achara' means 'Sivachara', 'Ganachara', 'Brutyachara' so and so forth of 'panchacharas' which should be followed by Lingayat community. Following all these acharas leads one to swarga. So, the resultant meaning of the vachanas like 'acharave swarga, anacharave naraka' when translated as 'Good works is Heaven,/Bad works is Hell' definitely limits the meaning of the vachana and sometimes the cultural connotations are lost. In the same vachana 'Kudalasangamadeva, neve pramana' is translated as 'And you can witness it, O Lord Kudala Sangama.' The word 'pramana' has entirely different meaning to that of 'witnesses' used in the translation. (Armando Menezes & S.M.Angadi, 1967, Vachana-239).

When we go on cataloging these kinds of words, there will be a lot of words making a big list. That's why; many of the translators have accepted that there is huge loss of meaning while translating culture specific words into English. To contain this loss of meaning, many translators have gone for explanation at the end notes. But, it would be difficult on the part of the reader of English vachanas to refer end notes for almost every other vachana. Only researchers could do that and the lay reader skips notes and content with whatever he understands.

Armando Menezes is one of the well known translators of vachanas who spent better part of his life in this endeavor. In 'Songs from Saranas and Other Poems' published by Karnataka University, in 1971, he says, 'to show mystic experience behind' the words of mystics, the translator tried to fit words together in the order at least in the manner of the original and having achieved your verbal structure let the sense take care of itself But words in literature are no mere counters: they have intrinsic as well as a symbolic value and it is at least one man's experience that, if you reverently hug and stroke the words and the order in which they have been placed, you have a better chance of unveiling the original." (Armando Menezes, 1967). He strongly felt that similar and identical experiences obtain everywhere and at all times and often employ identical imagery for the expression of inexpressible. Armando Menezes seemed to be confident in his translation of vachanas as he says; it is a long pilgrimage for the period of ten years. It gave him satisfaction and fulfillment of having done the work to the expectations of himself and the readers. The claim of Armando Menezes that the retention of word order takes care of the sense and beauty of translated vachanas seemed to be fictive. The second claim that universal mystic experiences seek identical imagery for the expression of inexpressible is also very much doubtful. The other claim that it gave him satisfaction can be accepted that as he has done them. But, the claim that he has done to the satisfaction of the readers is unexamined statement.

Some of the vachanas translated by him, when given to the readers who are bilinguals i.e. readers who are both proficient in English and Kannada, their first reaction is that they are aghast of disfigurement of vachanas translated in English. They felt hurt at the loss of beauty of Kannada vachanas and paleness of their reflection in English. Some of them flatly refused to give meaning or comment on English vachanas as they felt they are not vachanas at all. Some others enquired that, had they been done by amateurs like me i.e. the writer of the thesis or school going boys.

For example I quote from a mail by a reader,

Good morning sir,

Sorry sir, I didn't feel comfortable to summarize. You just consider "Lead Kindly light" by Cardinal Newman and Karunaalu baa belake Kannada version. This gives the gist yet feels comfortable to understand either version. Word to word translation or subject-verb agreement and English vs regional language is a mammoth task for translation. Yet I appreciate your effort sir.

Regards

Dilshaad Mujeeb Khan

When I have pointed out the credentials of the said translators, they are simply wonderstruck. So, the claim that the translations are done to the satisfaction of the readers seems to be based on the reviews of the readers who are elated to see Kannada vachanas translated into English. We can see here clearly the asymmetry of languages involved in translation. That's why, in same breath, in the same write up Armando Menezes says that 'all translation is a compromise. He has not tried to make his renderings read like original English poems: only to make original perfectly intelligible in English.' (Armando Menezes, 1967). This means that he has succeeded in giving meaning or paraphrase in English in poetic form in some form of free verse but not in blank verse or in any verse form acceptable in English poetic conventions. I am talking here of Iambic meter without rhyme as used by Milton and other

writers. I am pointing out this to show that the intrinsic relationship between the form and content inherent in poetic conventions of particular language which gives beauty to the form in those languages. In translation the language used being entirely different where the same rhythmic conventions cannot be carried over into target language, as it has entirely different rhythmic patterns, different phonemic, stress, accent and intonation patterns and also different poetic conventions. The translator cannot translate the form, so much so, he has to bring forth, sense of the source text into the target language following the poetic conventions and form very near to target language suitable to the source language text. But, the problem is that the translator should be proficient in both the languages. He should be well versed in form and conventions of the genres in both the languages.

When we go through the profile of majority of the translators who have translated vachanas into English, their knowledge of English rhythm and poetic conventions seem to be wanting. Finally, the result is an Indianized poem just reflecting the sense of vachana. The native reader who knew English will be aghast at the final result in English translation as it won't in any way reflect the beauty, rhythm, and rich connotative inheritance of plurality of meaning of Kannada vachana. He felt it as a futile act.

For example, Armando Menezes gave an example of mystics referring individual soul as bride and universal soul as bride groom to show the intense quest of the man to realize the supreme bliss across the cultures. In his own words, 'which is to show that similar, nay identical, experiences obtain everywhere and at all times and often employ identical imagery for the expression of the inexpressible'. (Armando Menezes, 1967) But, it is obvious that the nature of relationship between spouses across the cultures varies drastically and in Indian culture it is different and intrinsically patriarchal.

ODDEST OF THE ODD THINGS IN VACHANA TRANSLATIONS:

In actual translation of vachanas into English, we find some of the oddest of the odd things in Menezes translations. In one of the vachanas, he translated 'adda vibhuthi', sacred ash marks on the brow of the devotees as '*horizontal bars of ash*'. This seemed to be strange to the reader and a case of trying to get sense but missing essence.

In the vachana, 'Belada bhoomiyalondur pralayada kasa hutti', it is translated as '*Destruction's weed* is born/In a field of growing corn', this destruction's weed itself is odd, and the other oddest expression in this vachana is '*O Father Linga*' for '*Linga Tande*'. (Armando Menezes, 1967, Vachana-50). The similar expressions like '*Father Marayya*' in Vachana 324 for '*Maritande*', '*look, brothers*' for '*kaniranna*' in vachana 220, '*five fold bath*' for '*panchamrutha*' in vachana 223, '*bell down the wind*' for '*Sivana Dangura*' and '*weapon crescent shaped*' for '*Chandrayudha*'. All these expressions seem odd for the native reader and they are also amusing for many of the readers. We can catalogue many more words as we go on reading the vachana translations.

Undoubtedly, Armando Menezes and S.M.Angadi have faced difficulties in translating images, symbols, myths, references exclusively of pan Indian and Kannada culture. For example, they faced a lot of difficulty in translating myths pertaining to culture. It is humanly impossible to go through the notes for every other step and also they did not provide notes for all the myths and expressions. For example the above quoted expression of 'five fold bath for Panchmrutha', no explanation is given at the end notes by Menezes and Angadi. Then the reader who is beyond the cultural orbit of India, he has to wonder what is this five fold bath and for whom.

In one of the vachanas only one expression is concerned to myth at the beginning of the vachana. If the reader won't understand that myth properly, then the translated vachana

becomes meaningless. The Kannada vachana 67, 'Meru gunavanarasuvude kageyalli?' in Menezes and Angadi translation goes like this.

Does Meru look for *virtue* in a crow?
 Does the alchemic stone look for
Virtue in iron? And does the Saint
 Seek *virtue* in the worthless man?
 Does a sandal-tree look for
Virtue in trees? And why should you,
 Kudala Sangama, all-virtuous Linga
 Look so for *sin* in me? (Armando Menezes & S.M.Angadi, 1967, Vachana-67, P.23)

When we read this vachana translation without any knowledge of the original vachana, think of the confusion it creates because of the translation of 'guna' in original as 'virtue' instead of mere characteristic of that particular thing. Without the proper knowledge of what is Meru, then why should it look for virtue in a crow? Does crow has virtue/vice? The problem comes when guna has been translated by Menezes as virtue, a positively value loaded word. In the line 'does the alchemic stone look for virtue in iron?' Does the metal has any virtue/vice at all? When we consider the image, 'does a sandal tree look for virtue in trees?', what kind of expression is it? Why at all a sandal tree look for virtue in other trees. Then in the last line 'bad character 'avaguna' has been translated by Menezes as usual as 'sin'. He has been fascinated by the word 'sin', perhaps, his theological background of Christianity; make him translate simple ethical mistakes as primeval sin. Armando Menezes, definitely botched up the whole translation, but he talks of 'images coming out satisfactorily in translation'. He has done this translation in satisfaction for himself and for the readers. One can understand a little bit only when one refers to notes at the end of the book, page no: 462 and get the meaning of Meru as mountain which has the capacity to change all the things which come into contact with it as gold or golden color. Still, why should 'Meru' seek virtue in a crow? Many questions remain without answer. P.G.Halakatti seemed to have given a better translation in 1922 when he translated same vachana as 'Does Meru consider the qualities of a crow?' and

‘Does parusha consider the qualities of iron?’ but Halakatti added an entirely new line which is not in the original at all like ‘does a fragrant flower consider the qualities of the wicked man that wears it?’. Here we can see the anxiety of the translator, to make things very clear to the reader, so he incorporated his own image in translation. (Yaravintelimath. C.R. 2003). All translations are nothing but explanations though they sometimes step beyond their limits.

If the condition of one reference to the myth in vachana confuses the readers, what about the case of some of the vachanas in which every line of the vachana refers to the myths? Such kinds of vachanas are not rare but in hundreds. So, is it possible for the reader to go through the notes again and again? These are some of the severe handicaps of translation of culturally loaded source languages text into dissimilar languages especially pertaining to the translation of poetry.

However harsh it might be the above observations, the debate of untranslatability and loss of meaning comes to the center stage when the translation is between the languages which are farfetched linguistically and culturally. The issues, I have mentioned at the beginning i.e. violence and appropriation done by one language and its culture on the other in the situation of asymmetrical languages involved in translation is viable. The other issues like narrowing down of the meaning and hidden agendas behind such acts and also cultural incompatibility come to fore in this discussion.

UNIVERSALIST POSITION OF LINGUISTS ON TRANSLATION:

We see two different schools of thought on translatability. One school represented by Benjamin and others who have taken up the approach of universal languages which underlies underneath multiplicity of human languages. Benjamin refers to the universal language as ‘Logos’ which makes speech meaningful but which is contained in single idiom. In his opinion, ‘translation from language A into language B will make tangible the implication of a

third, active presence. It will show the lineaments of that 'pure speech' which precedes and underlines both speech.' (George Steiner, 1998). This approach also talks of 'mystical intuition of a lost primal or paradigmatic speech'. Leibniz also talks of possibility of universal semantic system immediately legible to all men, analogous to mathematical symbolism, ultimate ideograms. Roman Jakobson talks of 20 universal phonetic elements. Chomsky talks of underlying deep structures of all the languages which have universal elements. He says, 'there must be fundamental processes at work quite independently of feedback from the environment. Such processes are innate to all men. He further continues, 'human beings are somehow specially designed to do this, with data handling or hypothesis formulating ability of unknown character. In his view, differences between languages represent differences of surface structure only. (Quoted in George Steiner, 1998).

All these theories make it possible to explain continuing endeavor of translation making sense. The very possibility of motion of meaning between languages would seem to be firmly rooted in the underlying template or common architecture of all human speech. The existence of deep seated formal universals implies that all languages are cut to the same pattern but does not imply that there is any point by point correspondence between particular languages. So much so, there is possibility of motion of meaning between languages and also its inevitability. There is continuous need to disseminate the knowledge from one language to other. At the beginning, much of the western theory stems from the need to disseminate the Gospels. Then it passed to secular domain. Only translation ensures that man would not be in loss of the wisdom and profit from the past and present.

In case of vachanas, which also come under mystic utterances of the saints who have peeped into the reality beyond the shaping influence of language but tried to express within the boundaries of language limitations? They are what Bohme calls 'sensualistic speech' – the speech of instinctual, untutored immediacy, the language of Nature and of natural man as it

was bestowed on the 'Apostles, themselves humble folk. '(Quoted in George Steiner, 1998, P. 65). The community which owns these utterances wants to share this truth to outside world, to future generations, hence translation into various languages. The resultant translations of vachanas into English reflect the sense but not the essence as Saint Jerome says, 'not everything can be translated.' (Quoted in George Steiner, 1998,p. 262). Mysterious can only be transcribed. According to Universalists position the argument against translatability is often no more than an argument based on local temporary myopia.

But, from the point of Monadist position on translation the translation is impossible. Simply, whatever translated is bad translation, especially in the case of translation of poetry; vachanas come under this genre, and also they are poems of mystic nature.

MONADIST POSITION OF LINGUISTS ON TRANSLATION:

Monadist position claims that 'universal deep structures are either fathomless to logical and psychological investigation or of an order so abstract, so generalized as to be well – nigh trivial that universalist models are at best irrelevant and at worst misleading.' (George Steiner, 1998, p.77). This monadist position leads logically to the belief that real translation is impossible. What passes for translation is a convention of approximate analogies, a rough caste similitude, just tolerable when the two relevant languages or cultures are cognate but altogether spurious when remote tongues and far removed sensibilities are in question. (George Steiner, 1998, p.77).

The above statements exactly reflect the state of affairs of vachana translation into English. The similar views are expressed by many translators in their forewords, introductions and prefaces. C.R.Yaravintelimath in his introduction to 'Vachanas of Basavanna', 2003, B L D E Trust, Bijapur feels that there is always some kind of loss of meaning in translation. To some all translation is, in a sense a sort of betrayal and to other it is transfusion or transplantation. It

is true, that no translation, however, faithful it cannot be as good as the original. At the same breath, he expressed his opinion on the quality of various vachana translations. Yaravintelimath feels Zvelebil seems to have taken too much liberty with the text in his translation of vachanas into English in 'The Lord of The Meeting Rivers'. Perhaps, his interpretation of the vachanas is different from that of Zvelebil. On A.K. Ramanujan's translation of vachanas, he says, it is of literal rendering without any spirit. But, he did not substantiate his claim. In his view, Ramanujan followed literal, word by word rendering keeping in view order of the words, cadence in original vachana, so much so, he lost the spirit of vachana concerned. While Zvelebil has taken into account the spirit of the vachana, it seemed to him taking liberty. So, at the end translation of source text into target text is not altogether a satisfactory endeavor for at least majority of the critics. It proves the point that real translation is impossible or rather untranslatability of certain genres is norm.

The same line of thought runs in A.Sunder Raj Theodore and Devendra Kumar Hakaria's 'Thus Spake Basava' published by Basava Samithi in 1965. This book stands apart from all the translations because of the poetic quality of its translation. The translators tried to keep 'archaic quality' in using of words and also consciously made English vachanas as poems by taking care of using special constructions. These translators have not only considered vachanas as the best of poetry in Kannada but also tried to retain that poetic quality in English translation.

But, they also felt inadequacy of target language to carry the cultural nuances of source language. The accumulated sense the words carry in source language for years together, the burden that words carry the meaning of culture and its perpetuation over the time could not be carried over to target language. The words in target language, however, similar to the meaning of the words in source language, they cannot carry connotations of source language. For example, we see oddest of the odd translations by Armando Menezes in the following

vachana and the words totally fail to carry the connotations of the source language. In Indian tradition, it is usual concept to surrender oneself to God in three ways: body, mind and soul. The devotee completely surrenders his body to God and requests God to use it as he likes. In this situation devotee wants God to use it as a 'stringed musical instrument made by Indian gourd and used to sing kirtanas by haridasas, folk singers and it is usual sight. The beauty, rhythm, accumulated sense of the words carry for years together; make this vachana a beautiful one in Kannada. When we read it in translation that too of Menezes, we feel a gross disfigurement and the words in target language, however, similar to the meaning of the words in source language, cannot carry connotations of source language. Transliteration of this vachana is as follows:

Yenna Kayava dandigeya madayya
 Yenna sirava soreya madayya
 Yenna narava thanthiya madayya
 Yenna berale kaddiya madayya
 Batheesa ragave hadayya, uradalothi barisu
 Kudalasangama deva. (Chandrashekharaiiah, 2008, p.136, Vachana-68)

In the above vachana 'dandige' is culture specific, generally used musical instrument especially to sing folk songs and kirtanas in praise of God. When source language speakers hear this vachana, the whole image of the singer, musical instrument, parts of it corresponding to the body parts appear in front of his inner eye. It is not only that but also the atmosphere of music and surrender enriches the vachana. Now, let us observe the translation and how it has come in English and what would be its effect on readers leave apart listeners.

Make of my body, Lord, *the pole*,
 Make of my head, the gourd,
 Make of my nerves *the wires*
 O Lord, And of my fingers the plectrum make
 Intone Thy two and thirty notes
Press my heart and play,
 O Kudala Sangama Lord. (Chandrashekharaiiah, 2008, p.136, Vachana-68)

The use of words 'the pole', 'wires' and 'plectrum make' seems very odd in the cultural atmosphere of the source language. They are dry and also wonder how wires and pole come into the scene. The expression 'press my heart' and 'and play' also won't fit anywhere near the beauty of the source vachana. So, finally, we can say that the vachana is translated routinely. The statement that the words in target language, however similar to the meaning of the words in source language, cannot carry connotations of the source language, prove right.

While talking on the limitations faced by them in translation, they say, 'mystic utterance in its very nature should baffle the best of translators for there is always 'more' to whatever is said. To get this more in a foreign language, however expressive, runs the risk of concealing instead of revealing the true or essential mind of the saint. Sometimes, words in this context carry a trace of the transcendent Language for expressing the ineffable with which the mystic is constant engagement cannot but pose many inhibiting limitations for the translator. The specificity of words becomes loaded beyond their normal ration not by intention but by compulsion of necessity.' (Sunder Raj Theodar & Hakari, 1966). These translators have worked consciously and used free verse or verse Libra for vachanas in English. Though they have all these deliberations shown in preface, they are not satisfied with the end result, they feel hesitant, but the problem remains, for a free translation might run into dangerous shoals of either dissipating emphasis or misleading in meaning as we have seen in the translation of the above vachana.

The above statement made by Theodore and Hakari not only substantiate the theme of untranslatability but also raises the other issues like language, culture, world view specific to communities there by resulting chaos in translation.

LANGUAGE AS CREATOR OF THE WORLD NOT THE DESCRIBER:

Leibniz and Wittgenstein are extremely suspicious of languages ability to be vehicle of description of the world. They feel that language creates the world. In Leibniz words, 'language is not the vehicle of thought but it is determining medium. Thought is language internalized, and we think and feel as our particular language impels and allows us to do. But tongues differ as profoundly as nations.' (Quoted in George Steiner, 1998, p. 78).

Vico points out that consciousness at the beginning is devoid of any specific way but later lead by language. He says, that 'man enters into active possession of consciousness, into active cognizance of reality through the ordering, shaping powers of language.' The language plays an important part in perception of the reality by an individual in a particular way. In other words, man is limited or colored by the language in his perception of the world. For him his perception is reality, truth though controlled by his language.

Buddha in Abhidhamma talks of consciousness as chitta not in pure state but already having characteristics of its own but later the language strengthens that consciousness in its own way. The eastern philosophers are also equally suspicious of the way language creates the world. They call it as illusion. According to Vico, 'almost infinite particulars constitute the syntactic and lexical corpus of different languages. These particulars both engender and reflect the differing world views of races and cultures. (George Steiner, 1998). So he feels universal logic of language is falsely reductionist.

In totality, language generates cognition. In each culture, each idiom acts as crystal reflecting the world in a particular way. Based on these, Herder has different view on translation. His view seems strange and differs from the accepted general view. He says, 'a language would derive great benefits by guarding itself from all translations.' As the topic under discussion, the violence and the meaning forced on source text by the target text in the process of

translation, as Herder suggests, the only way open for the source language to guard itself is by protecting itself by not allowing itself for any kind of translation.

The vachana translations into English seemed to flow from plurality of meanings in source language to singularity of meaning in target language; rather the vachanas are bound in iron frame work of the worldview generated by English as language in translation. The shedding of multiplicity of connotations which arise in native language i.e. Kannada text to a standardized meaning in English translation of vachana is not so desirable at some point.

As an example, take a popular and simple vachana, which is selected in many anthologies, its translation goes as follows.

Habbakke thanda harikeya kuri
 Thoranakke thanda thalira meyetthu
 Konda hakerembuda nariyade
 Benda odala horeyahoyithu
 Andandu huttithu, andande hondithu
 Kondavarulivare, Kuadala Sangama Deva! (Chandrashekharaiyah, 2008,p.60,
 Vachana-30)

The above vachana has plurality of meaning and multiplicity of observations on impermanence of life and the nature of desires in man, which make him act incessantly in the present. The images used are interlinked and have rich cultural connotations. The image of 'sacrificial lamb' brought for the festival is the symbol of man's greed and desires. Man to fulfill his intense desires, wants to sacrifice lamb, a cultural practice. The sacrificial lamb nibbles green leaves got for decoration of the door frame. The words 'thorana', 'habba', 'sacrificial lamb' shows a kind of happy atmosphere of worldly living on a special day. The desires are fulfilled and some other desires are going to be asked. The image of man on festival day is linked to the image of the lamb happily nibbling green leaves without any suspicion of its own imminent death. The man in the atmosphere of the festival, happily satisfied, is like lamb nibbling green leaves. The lamb is assuaging its hunger, man is

fulfilling his desire. The atmosphere is one of innocent joy, lacking the total awareness of impermanence of life. The last two lines denotatively meant for lamb but connotatively meant for both. The people who sacrifice the lamb, do they survive? The question mode of the statement makes it clear that both of them won't survive. It is the nature of law. So, one should be aware of impermanence and be not in the mood of festival of joys which are impermanent. This reading highlights impermanence not the plight of sacrificial lamb. The image is brought to denote something else; in this case the unchanging laws of nature i.e. change.

This plurality of the meaning is lost in English translations. It has been reduced to the 'meaning of sacrificing an animal is a blind belief'. The killer will also die at the end as the result of his sin. These should be stopped even by the interference of the law. This practice is not only blind but also horrendous. In English translations, the image of 'lamb nibbling green leaves and its final killing' stands prominent losing all other meanings. This vachana is also one of the few vachanas selected again and again to show the barbarous, savage practices of Hinduism opposed by enlightened religions/cultures like western, scientific, rational European. Here, Veerasaivism's progressive thoughts are fore grounded by representing the religion as opposing blind beliefs in 12th century itself. The narrowing down of the meaning is also amounts to appropriation and violence done on particular language and culture by another language and culture.

Let us see how the translations are handled by different translators to fit this vachana into the straight jacket of reductionist meaning. Armando Menezes once again blotched up the translation making it complicated, reflecting his Christian/colonial/English background. His first two lines are complicated,

Avowed sheep brought for a festival
Nibbles the tender leaves

Meant for the festoon

And the last line shows his attitude, 'Do those survive who *butcher* it?'

The use of the word 'butcher' makes the act of sacrificing a cruelty which should be punished by the death of the killer. So, the vachana highlights the inhuman, horrendous practice of Hindu culture of sacrificing lamb on festival days. The unconscious slippage or usage of words shows the attitudes of the speaker as is said by Fraud.

A.K.Ramanujan as usual has gone for literal translation with much brevity. The last two lines, 'But tell me; did the killers survive, / O, Lord of the meeting rivers?', again highlights the plight of the lamb but not the multiplicity of connotative richness of the source vachana.

Somehow, A.Sundarraaj Theodore and Hakari tried to bring the issue of impermanence by explicitly pointing out that issue. They have added an extra line because what is implied in source language should be made explicit by way of explanation in target language or else the implied would be lost. The translation of vachana by them runs,

Like the lamb led
 To the sacrificial fire
 Blithely nibbles the green leaves
 Adorning the alter-
 Unmindful of its doom awaiting
Deeming most the passing present,
So prospers all mortal life
 O Lord Kudala Sangama.

This particular translation does not even mention the killing of the goat or question the survival of the killers but trying to get the implied meaning of 'deeming most of the passing present/so prospers all mortal life'.

In contrast, there is a poem in target language i.e. English, mentioning the same sacrificial lamb and decorative leaves. But in that poem, there won't be any trace of connotation of blind belief. It is shown as one of the beautiful events of rural life caught on the stone urn by

the bygone and unknown sculptor. The poem referred is 'The Grecian Urn' by John Keats. This shows the politics of translation when it is done from the source languages of the native cultures under the influence of colonial attitudes.

LANGUAGES DIFFER FROM EVERY OTHER LANGUAGE:

In this connection Harmann found systematic directness and rhetoric clearly expressive of the virtues and vices of the France nation based in its language. Humboldt is of the same view that language of each human tongue differs from every other; the resulting shape of the world is subtly or drastically altered. Humboldt further clarifies that language is a total generative process. It does not convey a pre-established or separately extant content, as a cable conveys telegraphic messages. The content is created in and through dynamics of statement.

Humboldt like Herder proceeds to postulate extremist ideas that language can be adverse to man. According to him language is wholly inward, it nevertheless possesses at the same time an autonomous, external identity, and being which does violence to man himself. Language makes man at home in the world but it also has the power to alienate him. It raises barrier between man and nature. Thinker after thinker is suspicious of the part played by language in creating falsity rather than truth and face towards ultimate silence beyond language, that might be one of the strong points vachanas are making. Though this point is lost in the din of social equality, democracy, fraternity attributed to vachanas by modern translators, reformers who undertook translation of vachanas and also compilation of vachanas. There are many vachanakaras who stressed the futility of the language to realize the truth. They again and again mock at the ability of the language to reach the truth. They say language falsify the truth. Precisely, for that purpose, some of the vachanakaras are against Vedas, Sastras, Aagamas and Puranas. For example,

Reading and reading
 The Vedas ended in argument
 Listening and listening Shastras ended in doubts
 Knowing and knowing Agamas ended in spreading wide
 The query of who I am and who you are
 Leads to Brhma being nothing but a void, Gusheshwara. (Nagabhushana Swamy O.L., 2012,P.145, Vachana 489)

The Vedas are Brahma's make-believe,
 The shastras are Saraswathi's vanity
 The Agamas are the sages' imbecility
 The puranas are the ancients' futility
 If one can know and negate these,
 Go beyond and stand in the truth of Guheshwara
 He is the truly liberated one. (Nagabhushana Swamy. O.L. 2012, p.181, Vachana-607)

Both the above quoted vachanas were written by Allama prabhu. The same kind of vachanas we find in vachanas attributed to Basaveshveswara. For example,

Who knows the Gita is not wise;
 The Master of words, too, is not wise.
 He is wise only who has faith
 In Linga. (Armando Menezes, 1967, Vachana-183)

Many other vachanakaras are also suspicious of the language and its ability to describe the truth. They also feel that language creates the world rather than describes it. That's why; they are against Vedas, Shastras, Puranas and Agamas as they construct a particular reality of the world which is very much hierarchical. They are against the world view created through these texts and also the language used in these texts i.e. Sanskrit. So much so, there is vehement anger against Sanskrit by the vachanakaras and their commentators. This intolerance against language is growing as a modern phenomenon in vachana commentators. Basically, vachanakaras are against the language's ability to construct world view and they want to reach truth beyond interference of language.

The point is that the world view and values of English language represented by English colonialist forces dominated vachana interpretation in 20th century; this is one of the consistent arguments of this thesis.

In this connection, Humboldt performs a crucial experiment. 'He applies his theory of the reciprocal determinations of language and world view to specific cases. He seeks to show how Greek and Latin respectively determine particular ethnic national aggregates of feeling. He would demonstrate that these two great idioms produced contrasting structures of civilization and social reflex. (Quoted in George Steiner, 1998, p.87). He argues that the Greek tone is light, delicate nuance; Attic civilization is incomparably inventive of intellectual and plastic forms. These virtues are engendered by and reflected in the precisions and shadings of Greek grammar. Few other languages have cast so finely-woven a net over the currents of life. At the same time, there is that in Greek syntax which helps explain the divisive of Greek politics, the excursive trust in rhetoric, and the virtuosities of falsehood which sophisticate and corrode the affairs of the polis. Latin offers a grave contrast. The stern, masculine, laconic tenor of Roman culture is exactly corssrelate with the Latin language with its sobriety, even paucity, of syntactic invention. The lettering of a Latin inscription is perfectly expressive of the linear, monumental weight of the language. Both are the active mould of the Roman way of life. (Quoted in George Steiner, 1998, p.88).

Humboldt's ideas got further support from Cassirer's 'Philosophy of Symbolic Forms'. Cassirer says that the different conceptual categories into which different languages place the same sensory phenomena must reflect linguistically determined differences of perception. 'The stimuli are demonstrably identical; the responses are often strikingly disparate.' Between the 'physiological universal' of consciousness and the specific cultural conventional process of identification and response lies the membrane of a particular language, as Cassirer puts it, the unique 'inner form' which distinguishes it from all other languages.' (Quoted in George Steiner, 1998, p.90).

The same line of argument is supported by scores of scholars like Leowisgerber who affirm that 'our understanding is under the spell of the language which it utilizes'. (Quoted in

George Steiner, 1998, p.90). A very similar formulation was put forward by the linguist Jost Trier. He says, 'every language structures and organizes reality in its own manner and thereby determines the components of reality that are peculiar to this given knowledge.' (Quoted in George Steiner, 1998, p.90).

In continuation, the linguistic worldview of a given community is shaped and given life to the entire landscape of psychological and communal behavior. It is shown that 'often a language will 'filter out' from the field of potential recognition even more information than it includes in that field. The gauchos of the Argentine know some 200 expressions for the colors of horses, hides, and such discrimination is obviously vital to their economy. But their normal speech finds room for only four plant names.' (Quoted in George Steiner, 1998, p.90).

The above arguments, in a nut shell are summarized by Edward Sapir. 'The fact of the matter is that the 'real world' is to a large extent unconsciously built up on the language habits of the group. No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds not merely the same world with different labels attached'. (Quoted in George Steiner, 1998, p.90).

Wittgenstein in his 'Philosophical Investigations' talks of dialectic of group and language. He says, 'language organize experience, but that organization is constantly acted upon by the collective behavior of the particular group of speakers. Thus there occurs a cumulative dialectic of differentiations, languages generate different social modes, and different social modes further divide languages'. (Quoted in George Steiner, 1998, p.91). Whorf is also of the same view. His theses states linguistic patterns determine what the individual perceives in his world and how he thinks about it. So, the modes of perception, thought and response in human groups using different language systems will be very different. World views that are basically unlike will result. Whorf comes to the conclusion that no such entity as a

universally objective physical reality. We dissect nature along lines laid down by our native language or to be more exact there is a fundamental duality in the exercise of human perception. He further goes on clarifying his argument that spatialization and the space time matrix in which we locate our lives, are made manifest in and by element of grammar. There is a distinctive Indo European time sense and a corresponding system of verb tenses. Different semantic fields exhibit different techniques of numeration, different treatments of nouns denoting physical quantity. Whorf goes on giving empirical data to support his premises by comparative semantic analyses to a wide range of languages, Latin, Greek, Hebrew, Kota, Aztec, Shawnees, Russian, Chinese and Japanese.

VACHANA TRANSLATION AND ITS FAILURE -THE PROBLEM LIES DEEPER:

A detailed examination of Monadist approach is taken up to examine the failure of vachana translations into English and the paleness of English vachanas felt by innumerable readers and outright dissatisfaction on the way they have been translated in to English. The loss felt by the native reader of English vachanas show deeper patterns of inevitability of differences of language, culture, world views, and perceptual differences of reality by the people of these two languages i.e. Kannada and English. It cannot be simply classified under literal rendering and rendering by sense by vachana translators into English. This categorization is superficial and skips over the fact of different cultural and linguistic phenomenon involved in translations of vachanas into English.

The nature of asymmetry of languages involved in vachana translation can be seen when we examine the fact that publisher after publisher is happy to see vachanas have been translated into English so that the broad values propounded by Basava and his followers would be

exposed to the world. So, the world could realize the treasure buried in native language Kannada and also it could be made known to the world that the values they praise exist in Kannada culture long back the world could realize them. This kind of argument runs in almost all the prefaces, introductions and forewords put forth by publishers, Swamijis, enthusiasts who finance, support and publish translations into English.

But, there is a little attention paid towards the ultimate result i.e. the actual vachana translations into English. The trend of critical analysis could be seen only after 'Speaking of Siva' by A.K.Ramanujan. But, it is also mostly based on thematic and structural, but it never has its attention focused on the language, culture differences and its effect on translation. No doubt, there is continuous dissatisfaction regarding loss of meaning and other losses pertaining to rhythm, beauty of poetry, myths and allegories but why of it has not been discussed. It seems the apparent failure of vachana translations into English, perhaps might be the difference in language, its accompanying world views and also striking cultural differences. A lot more work is needed to be done in this area. The other area seems to be lack of proficiency on the part of the translators in target language. This has been pointed out by Tarakeshwar as unnatural translation in his introduction to translation series of 'The Sign'. He says the source culture decides what to give instead of target culture choosing what it needs.

LACK OF PROFICIENCY IN TARGET LANGUAGE – REASON FOR FAILURE:

This analysis is based on the case study conducted by the researcher by giving some 20 vachanas for summarization to the people of three different categories. One group consists of

Kannada native speakers with English proficiency, the second one is that of people who don't know Kannada but proficient in English and one more Indian languages like Telugu, Marathi speaking but within Indian cultural ambit and the third group consists of people who don't belong to India or Indian languages at all. The dissatisfaction regarding English translation has come from native speakers who knew beauty of vachanas. They felt, English vachanas are poor reflections of Kannada vachanas. The problem might lie as I pointed out earlier; the translators are not equally proficient in both the languages. They have to be proficient not only mastering of the language but also the poetic conventions, rhythmic patterns, metres of that language if they are going to translate poetry. But, in this situation except a few academicians majority of translators are Indians who read English poetry but did not write poems and acclaimed as poets in English. One of the basic conditions of good translations is that of working proficiency in both source and target languages seemed to be lacking in translations of vachanas including translators like Vijaya Guttal and Laxmi Chandrasekhar who translated vachanas for 'The Sign'. Though they teach English but their creative talents in English as poets and conscious knowledge of patterns of verse forms in English is doubtful. So, the resultant vachana translations into English would be paraphrase in supposed poetic form. This might be one of the reasons for paleness of vachana translations into English apart from the language and cultural differences.

FUNDAMENTAL DIFFERENCE IN WORLD VIEW – CAUSE FOR FAILURE:

It seems there is a fundamental difference in the world view of Kannada and English communities, theologically, chronologically, spatially, mythically and day to day way of life itself. So much so, these differences inevitably crop up in translation, though they were not examined at any point of time.

It has been pointed out here and there by constructionists that many things, rather many religions were constructed by colonialists. Some say Buddhism is the construction of colonialists by producing literature pertaining to it in their own way and categorizing it as Buddhism. The pan Indian psyche including Kannada region, people naturally in their language and culture are polytheistic. But, vachana corpus has been represented as strong proponent of monotheistic theology. Some of the vachanas often translated into English criticize polytheism of erstwhile Hindu culture and vachana corpus is shown as protest movement against this as it propounds strict monotheism of militant Shiva cult. But, at the same time, they fail to answer the contradiction in each and every vachankara who has his own deity and keeping his personal God's name as Ankitha. H.S. Shivaprakash calls it 'decentralised Monotheism'. But as community, Kannadigas, as such has their own hierarchical polytheism of personal God, family God, community God, recently secular God and universal Godhood representing expanding consciousness of ultimate truth. When the world view seemed to be supporting ground reality of polytheism, the values in vachanas interpreted as strong proponents of monotheism might be the influence of English as language and its community's monotheistic theology of Christianity. So, monotheistic interpretation of vachanas seemed to be construction of colonial reformist influence on Indian intellectual mind which is the instrument of English vachana translation. Some vachanas of this type are often selected for translation and highlighted as the most reformatory. For example 'the tree Is God, the stone is God vachana'. This vachana might be stressing the goal of reaching universal consciousness and the process of maturing, leaving the initial stages of worship of God at individual, family and community level. But, it is interpreted as critique of polytheism by Basava and Lingaythism as strictly monotheistic religion. The question of violence, appropriation and reduction of meaning in vachana translations make sense here.

For example let us take the selection of some of the vachanas for translation. We can see politics in selection of vachanas into English. There is other way round; the translators who wanted to translate vachanas into English might have drawn to these kinds of vachanas again and again. Among fourteen hundred and odd available vachanas of Basavanna, a couple of vachanas which express intense monotheism are opted again and again by the selectors. Are they influenced by English language and its cultural values? English as culture opposed to polytheism and these vachanas fit well into translation. By selecting them, Kannada culture and language are represented as progressive by opting for monotheistic ideology and polytheism is simply accounts to blind practices. In general, faith is above reason. Whether monotheism or polytheism, it is the question of faith, both are unquestionable. Any probe into them leads to the hurting of sentiments of the believers. At one go, both of them i.e. monotheism and polytheism are blind beliefs or both are perfectly tenable beliefs. But, representing vachanas as monotheistic and fore grounding vachanas which represent polytheistic faith as blind belief is kind of appropriation and violence through translation, selection and compilation. It is curious that there are vachanas which are intensely polytheistic and laugh at monotheism but are relegated to back ground and rarely mentioned.

Some of the vachanas fore grounded in English vachanas are:

O Sir, whenever they see water
They dip in it:
O Sir, wherever they see a tree,
They circle it!
O Kudala Sangama Lord,
How can they know Thee, they who seek
Water that dries up and the withering tree? (Armando Menezes &
S.M.Angadi, 1967, Vachana-579)

And also another vachana certainly highlighted again and again,

Look you, the pot is god,
The winnowing-fan
Is god, the stone upon the roadside too!
The comb is god, the bowstring too,

The jar a god, the pippet too!
 So many gods! There is no space
 To put your foot! the only God
 Is Lord Kudala Sangama! (Armando Menezes & S.M.Angadi, 1967, vachana-561)

It is known fact that vachanas are not water tight body of particular ideology or philosophy. The vachanakaras expressed their views according to their experience and level of their experiences and also expressed the views according to the level of their audience. Another important factor is that vachanakaras expressed their views by taking familiar situations, contexts, images, idioms, myths, symbols form the life of their times. Do they oppose those things intensely or merely quoting them for their convenience is again a point of debate. For them Kudalasangamadeva is God and they want to emphasize the fact by saying the people consider everything as God but the real God is their God. They also took the example of cultural practices of the people at that time to emphasize their point of view. But, in course of time, these vachanas are fore grounded as exclusively talking of monotheism as opposed to polytheism, the beliefs of the people as blind beliefs so on and so forth. These vachanas are selected for English translations very frequently, leaving many vachanas which are intensely spiritualistic and also rich in vagueness. Then the suspicion is that target language and its values played a part in this politics of selection of vachanas for translations. That means, some of the vachanas better fit for translation into English. To analyze this point further, the selection of vachanas for Kannada anthologies and also translations into other languages like Telugu, Marathi, Tamil should be compared. It will give a picture, whether target language plays a part in the selection of vachanas for translation. But, this is out of the ambit of the present research.

Vachanakaras do contradict themselves in their own body of vachanas and also contradict with other vachanakaras. There is no constancy regarding this. For example, vachana corpus

is considered as opposing caste hierarchy and there is couple of vachanas fore grounded in this regard. Like

The man who slays is a pariah
 The man who eats the carrion is a
 Low-caste person
 Where is the caste here-where?
 Our Kudala Sanga's Sarama
 Who loves all living things,
 He is the well-born one! (Armando Menezes & S.M.Angadi, 1967, vachana-590)

There are scores of vachanas which oppose caste and highlighted. C.R.Yaravintelimath has gone to the collection and compilation of an anthology in English as 'The Caste Eradication Vachanas' published by Karnataka University, Dharwad. But, there are certain vachanas which support caste but not fore grounded anywhere.

The transliteration goes like this:

Sika Brahmana nayana Kshatriya
 Nasika Banajiga Adhara Okkaliga
 Karna golla koralu kumbara
 Bahu panchala angai Uppara
 Nakha nayanda odala domba
 Bennu agasa charma Beda
 Prushasthana Kabbaliga oladodu Holiya
 Monakata Eelika Kanagalu samagara
 Mogalu macchiga chalpadavemba Angalagudda Madiga
 Kaniro
Intha hadinendu jathi thannalli untu
Ivu illayendu jathige horuva agnanigala
Namma Soddala Devaru mechanayya. (Nagabhushana
 Swamy. O.L., 2004,P.276,Vachana-930, Vachana Savira)

The last three lines give us a sense of plurality and also richness in meaning. As usual, it leads to multiplicity of interpretations. At the outset we can interpret that the vachanakara is saying there are castes inside the body and to say these castes won't exist at all is ignorance. It can also be interpreted that the castes are integral part of the body of man and body of society; they are organically exist as part of the community. So, it is better to understand this

fact and not to fight for their caste, because it leads to oneself fighting against oneself. Anyhow, vachanakaras Soddala Baacharasa is making a case of accepting the presence of casts in the body politic.

When it is translated into English by O.L.Nagabhushana Swamy, the interpretation is limited and the vagueness and richness of the last three lines reduced. It gives the meaning that people who fight for caste are ignorant and castes won't exist at all. When the translator is talking of caste, he is alert and gone for denotative meaning rather than straight forward connotative meaning. The translation runs like this,

Knotted tuft of hair the Brahmin
 Eyes the kshatriya
 Nose the merchant
 Lips the okkaliga
 Ears the golla
 Neck the kumbara
 Shoulders the panchala
 Palms the uppara
 Nails the nayinda
 Belly the domba
 Back the agasa
 Skin the beda
 Hips the kabbiliga
 Inner thigh the holeya
 Knees the eliga
 Ankle the samagara
 Top of the foot macchiga
 Sole the pure maadiga
 Look

All these eighteen castes are in one's own body

Not knowing this and fighting for their castes are ignorant

Our Soddaladevaru will not accept them (Nagabhushana Swamy. O.L. 2007, P.225, vachana-450)

The vachana in source language has plurality, vagueness and richness of meaning. It can be interpreted as people who say there are no castes are ignorant or knowing that castes exist as an integral part of the body, fighting for their own caste is ignorant and also denying that there are castes is ignorant. In English vachana translation there is no place for any other interpretation but one i.e. fighting for their castes are ignorant.

When this is the case, foregrounding monotheistic vachanas and saying polytheism as undesirable practice is appropriation of one language and its culture on other language and culture through selection and translation. The colonial forces have done exactly same, when they fished out with the help of source language scholars, a few slokas from Vedas, Upanishads, Puranas and vast body of Sanskrit literature in India and showing that see it proves our point that the people here are barbarous, uncivilized and need to be civilized. It is the 'white burden', they are ruling not for their sake but to civilize the natives. The same thing they have done in African culture. Through translation of selected piece of information, they appropriated and committed violence against native cultures and their languages. The legacy continues to the present times in the form of language battles like whether to teach in Kannada medium or not. The cultural battles like, whether to ban various cultural practices because they are outrageous in public. Frantz Fanon in his 'The Wretched of The Earth' and Edward Syad in his 'Orientalism' tried to prove the similar points to bring awareness of how the natives are alienated to their language and culture due to the politics of colonial forces and their religion and culture.

ENGLISH AS AN INDIAN LANGUAGE:

Tharakeswar raises a different kind of argument regarding translation of vachanas into English in 'The Sign-Vachanas of 12th Century', 2007. He considers English as one of the Indian languages. He says, the issue of donor culture and receiving culture in translation studies is meaningless in Indian situation. For him both donor and receiving cultures are same. For Indian readers, it is easy to translate 'culturally loaded images and symbols' into English, as they can catch the nuances of cultural significance. As his argument goes, English has become thoroughly indianized to absorb the cultural significance of Indian concepts without any difficulty. English has become so absorbent or transparent to let through it, the

meanings culturally specific to Indian ethos. Then the previous argument that English limits the meaning of vachanas when they are translated into English is simply false. Can a language is adaptable to certain extent where it loses its particularity to reflect the themes of other languages? The observation on vachana translations seemed to say contrary fact that there is a lot of influence of English values and its culture on Kannada vachanas thereby limiting them to certain social aspects by overseeing certain spiritual themes which not only alien to English but also opposed to its faith.

CONTRADICTIONS IN THIS REGARD – A NORM IN INTRODUCTIONS OF VACHANA TRANSLATIONS:

Almost every editor of the texts of vachana translations reel under obvious duality. One way, they have to be positively assertive in bringing the meaning of Kannada vachana into English translation but somewhere they are suspicious that their endeavor failed. That's why; we see an affirmation and then contrary statement in almost all introductions, forewords and prefaces by translators and editors of English translations. For example, O.L.Nagabhushana Swamy talks of both of these things in one breathe. While writing on translation, he explains some of the strategies followed in this text i.e. 'The Sign'. (Nagabhushana Swamy. O.L. 2007). He said, they have taken each vachana as a single unit, equivalent of a sentence. Some Kannada words are retained in translation either for want of better words, or when they are untranslatable or because these words have already become part of the expanding English vocabulary in a globalized scenario. The translators claim that they have tried to strike a balance between contemporary English and peculiarities of medieval Kannada. Thus, it is their endeavor to give the non-Kannada readers who are interested in the history and culture of medieval Karnataka a useful translation of the vachanas. The chief editor also says that 'translating is a process of understanding and interpreting text and each act of translation is a creation of a new and tentative text. Translation can never be a finished product'.

(Nagabhushana Swamy. O.L. 2007). He also talks of the source of trouble and a strong impediment in translating texts of Indian languages into English. According to him translating ancient texts into an acquired language looks artificial as acquired language does not open up its resources and the task faces many problems. This we can see in many of the translations of vachanas into English. Not only amateur, enthusiastic translators who belong to the fields like law and business have faced this problem in translating vachanas into English but versatile translators like Armando Menezes, O.L.Nagtabhushana Swamy, Laxmi Chandrasekhar, Vijaya Guttal who are well known academicians in the field of English studies also faced innumerable problems in translation of vachanas into English. For example we can see artificiality and a kind of peculiarity in the translation of this vachana by Armando Menezes and S.M.Angadi. It is one of the oddest of the translation of vachanas into English. Only a native speaker can fathom the meaning of the translated vachana. For the speakers outside the ambit of Indian culture, the translated vachana makes no meaning at all. The translators routinely translated this vachana and can't even supply notes, because there is nothing to explain. Now, the question is for whom the translation is made. Is it to Indian, Kannadiga or is it for translation sake?

Bara bara bhakthi areyayithu kaniranna
 Modala dina hanemutti, marudina kai mutti
 Muremba dinakke thoradike kaniranna!
 Hididuda bidadiddare, kadege chachuva
 All diddare, nadu neeralladduva namma Kudalasangama deva!

Armando Menezes translation:

Look brother! In the course of time,
 Devotion was reduced to half,
 Look brothers! The first day,
 The touching of the brow,
 The second, touching of the hand,
 The third, a witless nod!
 If you persist
 In what you have begun

Our Lord Kudala Sangama
Will lead you to your goal;
If not,

He'll sink you in midstream! (Armando Menezes & S.M.Angadi, 1967,P.72,
Vachana 220)

In this translation the devotion which is enthusiastic at the initial stage i.e. 'bara bara bhakthi' is missing or elided in English translation. The expression 'look brother' itself seems odd. And then, can the devotion be measured half and one forth? The expression 'areyayithu' is not half but a lot of connotations of gradual losing of initial euphoria. The native speaker could catch many more things when he just reads it. Everything is implicit for him. But when it is made explicit, sometimes, both the essence and the sense will be lost. The remaining thing is utter meaninglessness. When somebody who doesn't know the concept of complete lying down and touching the brow to the floor while saluting God, a cultural practice where eight parts of the body touches the flour while saluting, he misses the irony of touching the brow at all, then touching of the hand, then a witless nod. When the original is read by a native speaker, he could immediately catch the irony of enthusiastic initial euphoria of devotion losing itself into the dry sands of routine practice of pooja. For the outsider, the business of touching the brow or the hand is nothing but confusion confounded. This is one of the examples but scores we can find in vachana translations into English. The doubt arises for whom and why these translation are made i.e., the thesis about.

The above quoted statement that the translators have tried to strike a balance between contemporary English and peculiarities of medieval Kannada and it is their endeavor to give the non-Kannada readers who are interested in the history and culture of medieval Karnataka a useful translation of the vachanas shows plenty of contradictions. The translators tried to strike a balance between 'contemporary English and peculiarities of medieval Kannada' and there by producing useful translation of the vachanas which give information about history and culture of medieval Karnataka. Can one balance contemporary English and medieval

Kannada i.e. both the languages without striking a balance in meaning? Is the language devoid of semiotic possibility? Without bringing in peculiarities of English value system, is it possible to strike a balance? So, in the same breath, editors and translators talk of creation of a new and tentative text in translations and also striking balance. They accept translation can never be a finished product. The question is, can ever be 'a text' finished product? Each generation, creates its own text as every reading is contemporary. The past cannot be bereft of the present. The past is in language and apart from language part, the supposed real sense is unfathomable. Then where is giving useful information about medieval Karnataka through vachanas, it ever be information about contemporary Karnataka given through vachanas of 12th century.

BAD TRANSLATIONS:

The second problem is that of bad translations. Any translation as pre condition requires utmost proficiency on the part of the translator in both the languages i.e. source and target languages. If not the translator should be proficient in target language rather than source language, as it happened in many translations in colonial history, translators who are desirous to take something from source language take the help of source language scholars and its people to understand the text and then put it in their own language. The enthusiasts, academicians who were brought up in native language environment and acquired English as second language face severe problems in English. It is a kind of reversal in the field of translation. One who is proficient in their own tongue wants to translate something from their tongues into target languages where they are on sticky wicket. The same thing happened in majority of vachana translations into English. In this area, one who is proficient in source language, trying to put forth his world view and his culture in a language which is acquired in his own environment as second language far away from its environment, culture and context?

This peculiar situation is also one of the causes of failure of vachana translations into English. Because of this, paraphrasing and also many times skipping of the details to be translated happens. A close analysis of vachana translations reveals glaring lacunae. Sometimes, we can see the struggle of the translator to bring the essence of the meaning with all its reverberations into English. So, the plurality and rich connotative beauty is lost in translation and resulting paraphrase lead to reductionist meaning. For example take this vachana translation into English;

Madidenembudu manadalli holidade
 Yedisi kadithu Shivana Dangura
 Madadenennadiraa Lingakke, madidenennadira Jangamakke,
 Madidenembudu manadillelladiddade
 Bedithaneeva Kudala Sangamadeva.

It is a wonderful vachana often quoted in discourses. It talks of 'ego' and also 'vanity' of human beings in all of his acts. There is rich reverberation for the native reader how the ego pops up innumerable times in our speech and works whenever the ego pops its head, the sound of the percussion instrument, which is culture specific, would ring in mind through impalpable ear. How there should be selfless service to God and Jangama is shown. The vachana is also rich in ironic tone as it indirectly points out at the so called donors at the temples who want their names to be etched prominently in lieu of their donation. The plurality of meaning, richness of reverberation for the native reader of this vachana completely lost in translation of Armando Menezes and S.M. Angadi.

If but the thought of doing well
 Flashes into mind,
 God's laughter haunts me like bell
 Down the wind!
 The surest way
 Is not to say:
 The God head never heeds
 The vaunted deeds
 It's only when I find

No trace
 Within my mind-
 No conscious thought
 Of what I've wrought
 Then only shall He hear
 And grace my prayer! (Armando Menezes & S.M.Angadi, 1967, P.77,
 Vachan-234)

We can see hear the translators extraordinary skill to bring forth the sense through explanation after explanation and trying to fit the vachana into the cultural ambit of Christianity or European culture. The 'Shiva's Dangura' its peculiar percussion sound changed to the sound of the 'bell' on the top of the church time to time. The compression in the original vachana of one line 'Madidenennadira Lingakke, Madidenennadira Jangamakke' has been put forth in almost eight lines in translation. There are five lines in the original but 15 lines in translation there is a lot of explanation still for what avail. The directness with which original vachana strikes the reader with Shivana Dangura is lost in the bell sound. This vachana is an example of the untranslatability of culturally loaded vachanas into dissimilar languages and the resultant oddness.

INFLUENCE OF PREVIOUS TRANSLATIONS ON NEW TRANSLATIONS IN NARROWING DOWN AND FIXING THE MEANING:

Another peculiar thing that has happened and pointed out again and again is that of previous translations influencing the present translations. One the narrowing down of the meaning is happened and it continues further as the translators of these texts seem to consult the previous translations before embarking on his own translation. In a couple of cases, it has been acknowledged by the translators, for example as in the case of Moorushille Basavaraj who translated vachanas into English in 2005 as 'Select Vachanas of Basavanna' published by Lingayat Adhyana Samsthe, Sree Jagadguru Tontadarya Samsthana Math, Gadag. The translator calls himself a non-literary person. C.R.Yaraventilimath is also of the same opinion

on him. The translator and the person who guided him i.e. C.R.Yaraventilimath say that these translations are based on spirit of the vachanas rather than letter. Translator says here that he has gone through various translations of vachanas into English and other languages and then understood the nuances of the translation. He also says, 'I met Dr.Kalburgi who was kind enough to spare his invaluable time for me. He went through the vachanas and guided me to interpret the vachanas *correctly*, by providing the essence of the vachana', (Basavaraj Moorshilli, 2005, emphasis mine). The above statements show how the narrowing down of the interpretations of vachanas solidifies in the course of time. Tampering with that accepted meaning leads to acrimonious debates and allegations of ignorance on the part of the interpreters. The process of normalization and naturalization has occurred over the century in interpreting vachanas. Even Zvelebil says he was inspired by 'Ramanujan's 'Speaking of Siva' to take up vachana translations into English, so, the theme of protest pointed out by Ramanujan was accepted and continued by Zvelebil in his introduction to the translated text of vachanas 'The Lord of the Meeting Rivers'.

Adding to this phenomenon of translations influencing translations, another factor is added, which is natural when we consider translations of theological, religious texts. The factor is that of guided translations which are almost like guided compositions which were in practice to teach essay writing for students. The history of translation is nothing but history of Bible translations at the beginning of colonial period. The group of scholars who read and reread many previous translations of the Bible and then proceeded to translate into English to create a standard version of Bible i.e. The King George Bible in 1610 or The Authorized Version of the Bible. The same thing in different form happened in vachana translations both at academic institution level and at the institutions that are ideologically propagating vachanas. This phenomenon is that of conducting a series of workshops guiding the translators for the desired end product. Kannada University conducted workshops for the translators to bring out

vachana translations into English i.e. 'Vachana Savira' to 'The Sign'. They conducted workshops to break the influence of translations on translations. They specifically asked the translators not to read any other translations of vachanas before translating vachanas into English but it appeared that they have consulted previous translations when we go through the actual translations of vachanas by them into English. They have formulated strategies to break any thematic conditioning by going for alphabetical arrangement of vachanas to come out of the strong hold of placing a vachana in certain thematic framework thereby limiting its view. Whatever may be the purpose, workshops are workshops which guide translators to get desired end results. (Talk with Dr.Usha, Dept. of Translations Studies, Kannada University).

But, at the same time, workshops are conducted at Basava Samithi to translate selected vachanas into various languages. In this process, the meaning of the vachanas is fixed through careful guidance and then translated into various languages. Then only they get a kind of uniformity among the translated texts. It is an elaborate process of Chief Editors of concerned language texts to be translated sit with Dr.Kalburgi and his team and then they in turn sit with the actual translators. Then there would be review meetings to finalize each vachana translations. This entire endeavor is to get desired meaning appropriate to the ideals of Basava as proposed by Basava Samithi. Ironically enough the editor who wants to break this trend at Kannada University, O.L.Nagabhushana Swamy took part in this process of solidification of meaning in Basava Samithi as Editor and translator of English version of 'Vachana' published in 2012. The issue is that translation as a process where not only times but also ideologies of persons and groups have actively involved. The particular frame of orientation of the mind who guide at a particular moment of time steer the meaning of vachanas in translation in a particular way. But, ironically enough, these groups and personalities propound that they are unearthing the pristine, unpolluted original meaning of vachanas. They are purifying, bleaching whatever has happened in middle like

desanskritisation of vachana project waiting for suitable sponsors. In this process contradictions are plenty. C.R.Yaravintelimath guides the translation in the case of Basavaraj Moorshille in a particular way but at the same time gives contradictory statement in the same book. According to him, 'vachana is one but its versions, many, just as God is one but His names and notions many. Each translation in the final analysis tends to be an interpretation. Hence, there is no need to limit the immense possibility of interpreting a vachana through translation, the more, the merrier'. (Basavaraj Moorshille, 2005). But at some places the same person supports guided composition in vachana translations and also edited vachana translations like 'Cast Eradicating Vachanas of Basavanna'. We can see these contradictions throughout prefaces and forewords written by translators, academicians, editors. But, publishers, who are ideologically oriented, have not shown any contradiction because they know what to say and how to propagate a particular ideology. Pages after pages, they have written about Basava's ideology of equality, democracy and fraternity in 12th century itself. We can find contradictions only in translators and editors notes as they are not so thick skinned to submerge themselves completely in ideological strait jackets. They have always their own doubts and unanswerable questions.

When we come back to the issue of bad translations due to lack of proficiency in one of the languages i.e. source or target language, here the case is that of target language in majority of cases, it needs practical substantiation from vachana translations itself. Sometimes, they go for literal translations, word by word, that leads to oddity. For example the translation of the vachana in 'The Sign'

Oorasirige agasa thadabadivadadanthe

Honnennadu

Hennennadu

Mannennadu

Yendu marulade

Nimmanariyada karana

Kemmane kette Kudalsangamadeva (Nagabhushana Swamy. O.L. 2004, p.66, Vachana-232)

The translation goes like this

As the washer man rejoices
 In town's clothes
 Thinking wealth is mine
 Woman is mine
 Soil is mine
 I was infatuated
 Because I did not know you
 Lord Koodalasangama
 I am ruined (Nagabhushana Swamy. O.L. 2007, p.114, Vachana-234)

There is a lot of discontinuity in translation. The discontinuity in the original is not discontinuity as it is understood, instantaneously, by the native reader. The meaning of the word 'thadabadiyadadanthe' has broad connotation, where, the washer man takes care of the clothes of the villagers as though they are his own. The translation 'rejoices' entirely gives wrong meaning that washer man enjoys those clothes by wearing them. The washer man's anxiety to take care of the clothes as his own is lost in translation. The use of wrong words is very prominent in this vachana. For the Kannada word, 'marulade' has been translated as 'infatuated'. The Kannada word 'marulade' has again has broad connotation of 'falling in illusion' as the washer man takes care of clothes as his own, knowing that the clothes are not his own. Likewise, falling in illusion knowing that woman, gold and land won't belong to anybody. But that kind of meaning is lost in the use of word 'infatuation'. Here, there is no awareness on the part of the speaker, there is no forced illusion. The literal translation of the word 'mannu' as 'soil' really seems odd as it is very common to take it up as land. We can see the effect of guided composition of the editor in this translation, as he writes in his introduction, cautioning the readers that he has asked the translators to go for the literal translation of word by word; so, some of the vachanas would seem odd. In the last line, the continuity is lost again, when the line hangs finally 'I am ruined'. It is good that they have gone for literal translation of word by word. If a reader who has no knowledge of the original reads the vachana what would be his reaction and understanding. First of all why should

washer man rejoice in town's clothes? Of course, there is meaning if he has an anxiety that they should be taken care as his own. Then the implicit link in original is lost in second movement where the narrator is infatuated by woman, gold and soil. It is very odd that one is infatuated by soil unless he is geologist. The native speaker connects immediately to the concept of 'maye' i.e. illusion, which forces one to think something as his though he knows the real nature of it. Final line, 'I am ruined' also lost link with not knowing Koodalasangamdeva. This vachana is translated by Vijaya Guttal.

Let us see another vachana where the translation leads to confusion rather than clarity.

Umba battalu bere kanchalla
 Noduva darpana bere kanchalla
 Bhandanda onde bajana onde
 Belege kannadiyenisithayya
 Aridade sharana maredade maanava
 Mariyade pujisu Kudalasangana (Nagabhushana Swamy, O.L. 2007, p.59, vachana-204)

The translation of this vachana runs like this,

Eating plate is not other bronze
 Than the bronze that mirrors
 The vessel and the plate are of the same metal
 If it shines it is called mirror
 Knowing makes a Sharana
 Oblivion makes a man
 Worship Koodalasangama
 Without forgetting. (Nagabhushana Swamy, O.L. 2007, p.113, Vachana-230)

Take first two lines in Kannada vachana, 'umba battalu bere kanchalla, Noduva darpana bere kanchalla', there is no confusion to understand these two lines to the source language reader. Compare these clear two lines with that of English translation, 'Eating plate is not other bronze/than the bronze that mirrors', many questions will arise instantaneously. What is this other bronze in first line and then the bronze that mirrors, in the source vachana it is clear that people in 12th century used bronze plate as mirror and then perhaps used the same plate to take food. It is not that bronze mirrors something. So, this confuses the reader if he hasn't

kept the source vachana side by side to understand the target language vachana. Again see the line, 'aridade Sharana, maridade manava' and compare this with that of the translation which take two lines, 'knowing makes sharana,/oblivion makes man'. The rhythm of the original vachana is lost and also the rich connotation of 'aridade and maridade' lost in 'knowing and oblivion'. Then in source language, the last line 'mariade pujisu Koodalasangama' is integrally connected with the total vachana or atleast with 'aridade and maridade'. But in translation the last two lines i.e. 'worship Koodalasangama/without forgetting' hangs loosely without continuation. We see there is a kind of broken, disjointedness on the name of literal word by word translation. It has gone to the extreme of literal translation leading to confusion in target language readers, whether they might be English proficient Indians or foreign scholars who want to pursue research on South Asian language and culture. This vachana is also translated by Vijaya Guttal.

Let us see one more vachana; the meaning seems to have stumbled because of the whole interlinking of images in source language vachana is toppled:

Thalamarada kelage ondu hala haravididdade
 Ada halaharaviyennaru
 Sureya haraviyembaru
 Ee bhavineya manisaa
 Kudalasangamadeva (Nagabhushana Swamy. O.L. 2004, p.171, Vachana-578)

The translation into English which is done by Vijaya Guttal;

If there is a pot of milk under the palm tree
 No one will believe it is a milk pot
 It is a wine pot they will say
 Cure this misconception
 Lord koodalasangama (Nagabhushana Swamy. O.L. 2007, p.129, V-271)

This is the popular interlinked image in the vachana based on proverbial saying in Kannada. A reader of Kannada vachana can easily catch the meaning and also connotations, because, the palm tree is source of toddy which is also while like milk. Because of whiteness of the color, though, the pot of milk under the palm tree can easily be conceived as toddy. The

richness of the image continues, as we see toddy, a local intoxicant, makes the drinker intoxicated. But the milk will give energy and freshness to the body, i.e. 'satvic food', while toddy is 'thamasic food'. The narrator of the vachana says, though he is satvic people won't consider him like that when he is associated with thamasic people. He needs to be associated with them for their sake. The narrator might also be saying that though he is in world but he is not attached to it, but people think him like that. So, Koodalasangama deva give them right perspective.

The English translation, if it is read by somebody, who has no idea of toddy, white color of toddy drink and intoxicant nature and its outward resemblance to milk, is completely misled by the use of word '*wine*' *which is red in color* made by fruits like grape and how come it would be confused with the pot of milk at all. It seems the translator is routinely translating vachanas without thinking of interlinking and richness of the images used in source language.

Stress, time constraint and deadlines for translations also affect translations into English. See the expression, 'Yetha thalevagidadenu, gurubhakthanaagabaluude?' is translated by Vijaya Guttal for 'The Sign' as 'If the water lifting machine/bends its head/does it become a disciple of guru' (Nagabhaushana Swamy. O.L., 2007,p.117,V-240). Can anyone who reads English vachana whether a Kannada reader, Indian or foreigner could understand this expression of 'water lifting machine bending its head'. For anyone water lifting machine is nothing but 'motor' then how can it bend its head at all. It seems the translator hasn't reviewed her translations properly and the editor also didn't notice any oddness in this vachana. Somewhere, the translations in English are largely unread. A.K.Ramanujan has done it a little bit sensibly when he translated it as 'sea-saw watermills bow their heads,/so what?/Do they get to be the devotees to the Master?' (Ramanujan. A.K. 1973, p.76,V-125).

In some of the vachana translations it is difficult to search source vachana by reading English vachana. Some of the source vachanas could be traced because the translator quoted serial

number of source vachanas in source text he followed. Apart from this there would be no resemblance of any kind between English translations of source Kannada vachanas. Sometimes, it happens to versatile academic translator also, because of large scale translation of vachanas at a stretch, so extraneous issues like lack of concentration, tiredness and lack of patience to search for right word under time constraint to reach deadlines result in anomalies as the example given above.

Another curious factor which affected translations of vachanas into English is that of space constraint on page. To ensure the structure or uniform arrangement of words on page, the translator elides, jumps, skips certain expressions originally present in source text. For example, I want to quote here the translation of popular vachana 'Kalabeda, kolabeda' by P.G.Halakatti. In his translation, Halakatti, elided two lines/expressions in his translation. Those are 'thanna bannisabeda', 'idera haliyalabeda'. These two things won't find place in translated vachana.

Do not steal, Do not kill
Do not lie, Be not angry.
Have no contempt for others
This is internal purity
This is external purity
This is the way to please
Our Kudalasangama Deva. (Yaravintelimatha. C.R., 2003, pa.33, V-31)

P.G.Halakatti might have thought that enough is enough, no need to catalogue all the things of source vachana to prove the point of external and internal purity, so, he just deleted the expressions of don't praise yourself or don't criticize others. In many of the translations this eliding due to space and other constraint is a usual factor.

Sometimes, need for clarity, explication of concepts from source language to target language result in peculiarities of translation and also adding of one more line as quoted above in the case of P.G.Halakkati's translation of the vachana 'Meru gunavanarasuvude kaageyalli?'. He added the line 'does a fragrant flower consider the /qualities of the wicked man that wears it?'

(Yaravintelimath. C.R., 2003, p.25, V-23). It is an entirely new line which is not there in source text. P.G.Halakatti might have got it into translation to clarify the things to the readers. Sometimes, he adds and sometimes he elides.

Another problem in translation is that of mismatch between translators and the readers. The translator keeps certain meaning in his mind and struggles to realize it on paper. The reader understands the same in different manner according to his own sensibility. This mismatch would be obvious when there is lack of proficiency in target language by the translator who at any cost wants to give the all important message of source text to target language people without full knowledge of that language and culture. These kinds of things also abound in vachana translations into English. Sometimes the vachanas in source text give plurality of the meanings. It has its own richness in source culture. We can see the confusion in narrative points of view and each translator choosing a different narrator in translating this popular vachana 'Ivanarava, Ivanarava'.

Ivanarava, Ivanarava, Ivanaravendinisadirayya
Iva nammava, Iva nammava, Iva nammavavendenisarayya
Kudalasangamadeva
Nimma Maneya Magananenisayya.

This vachana is often quoted as an example of eradication of lower castes and taking them into mainstream that has been done by Basavanna in 12th century itself. He made them sons of Kudalasangamadeva as Gandhi made them Harijans, sons of Hari. So, the vachana taken as an example of equality of men, especially, making equal the downtrodden, untouchables of the society. The interpretation of vachana is accepted by many as above said.

But, this vachana has multiple narrative points for the source vachana reader also. In one of the readings, the narrator is addressing somebody else. He prays God Kudalasangama not to make his mind see differences in others due to caste or something else. I should not think others as different, but I should think others as mine. But the last line shifts the narrative

point from pointing outside to inside. The narrator asks Kudalasangama to consider him as his son. At the beginning he addresses others and later he addresses Kudalasangamadeva to consider him as his son.

The other reading is that the narrator asks others not to see him as different man but see him as one among them and consider him as son of Kudalasangamadeva. Perhaps, he identified himself as untouchable and asks people to take him as one among them because he is also son of Kudalasangama.

In another way, he is a Brahmin, so he asks others not to treat him as high born but take him as one of them. This interpretation is the authentic one according to Dr. Sivamurthy Sivacharya Swamiji of Sireigeri math. In his column writing on the interpretation of this vachana in 'Vijaya Karnataka' dt. First May, 2014, Thursday, Gangavathi edition, he expressed this view. He says reading this vachana as an example of propounding equality of caste and the narrator addressing others and considers them as one among his group is totally wrong. The narrator here is addressing others to consider him as one among them but not considering others as one among his group. But, when it is translated into English by versatile translators like Armando Menezes and A.K.Ramanujan, there is confusion in translator choosing narrator's point of view. Armando Menezes and Ramanujan both of them began with narrator addressing Kudalasangamadeva to make him treat others as his own folk. But both of the translators at the end shifted their attention from outside to inside. They asked Kudalasangamadeva to make the narrator his son.

Let them not say, O Lord,
Whose is he, Whose, O Whose?
Let them say rather
He is ours, He is ours, he's ours!

O Kudala Sangama Lord, let me be
A Son of Thine own House! (Armando Menezes & S.M.Angadi, 1967,
P.22. V-62)

When we consider this vachana translation, it fixed the meaning of the vachana as the narrator addressing Kudalasangamadeva to consider others as his own and not see others as others at all. And finally, he asks Kudalasangamadeva to consider him as his son but it should be that he asks Kudalasangama to consider others as sons of Kudalasangama so that he could treat them equally. This confusion has come because the meaning of the vachana is firmly fixed in the first two lines that the narrator praying God to make him see others as his own. But, at the end the translator could not resolve the confusion, why he should ask Kudalasangama to make him his son instead of asking others to make them his son. So, the richness, vagueness is completely lost in translation. The same thing happened in the translation of A.K.Ramanujan also;

Don't make me hear all day
 'Whose man', whose man, whose man is this?
 Let me hear, 'This man is mine, mine
 This man is mine',
 O Lord of the meeting rivers
 Make me feel I am a son
 Of the house. (Ramanujan. A.K., 1973, p.70, V-62)

The translation also points out the same as we discussed above. There is no resolution of the confusion at the end. Apart from this, in these two translations the expressions 'Whose', 'Whose' and 'Whose man, Whose man, Whose man' seemed very odd and also jars on the ears of the target language reader. Whose man makes us remember the days of slavery and whose man is this, rather who owns him as slave. These translations lost the second reading that is narrator asking others to consider him as one among themselves so that the last line confusion is resolved, when the narrator becomes son of the household of Kudalasangama, naturally he would become one among others. This is the only authentic meaning to Dr. Shivamurthy Sivacharya Swamiji of Sirigeri muth as I quoted above. My point is that the translations choose one meaning and then translate accordingly so that the other meaning

would be permanently lost to the readers. The solidification and narrowing down of the interpretations would be the result.

In spite of the claims made by editors and translators on the use of strategies, we find ‘peculiar oddities’ in translation of vachanas. There exists gap between ideal and practical, between what is intended and what is resulted. This has been expressed by Rowne Hill who teaches English at the University of Andes in Venezuela, South America. She along with Prabhu Shankara translated vachanas as ‘Naming the Nameless – 101 vachanas’ published by Jagadguru Sri Shivarathreeswara Granthamale, Mysore in 2001. In introduction to the book Rowene Hill says, ‘the vachanas are written in Kannada and no translation into a European language can convey the quality of the original. The sound of Kannada, to begin with, especially the cerebral and aspirate consonants, are unlike anything in English. I have tried in the arrangement of lines on the page to give emphasis to the patterns of repetition and contrast that arise in the poems. In Kannada these patterns are often reinforced by the repetition of tense and case endings: which of course are lost in English; as most of the alliterations that these authors like to use. The images which are such an important part of the substance of the poem came through comparatively undamaged, but the feel of the language itself is invariably lost in these versions.’ (Rowene Hill & Prabhu Shankara, 2001). That is the reason why English vachanas seemed to be odd and dead for the English knowing Kannada speakers. How do they feel for English native speakers, the data is woefully lacking and observations by native English speakers on these translations are rare.

Translators like Armando Menezes talks of following the ‘word order of the Kannada Vachanas, so that the sense would take care of itself.’ But Rowene Hill is practical when she talks of essential difference in sentence structure of Kannada and English. She rightly pointed out ‘repetition of tense and case endings’ cannot be brought out in English as such, as the sentence structure won’t allow it. Regarding, alliteration and repetition of vowels, it is very

difficult to reproduce it in translation. Whatever the strategies the translators adopt to bring in fidelity to the original, the problem seems to be deeper than this. The two languages differ not only in syntactical and linguistic areas but also culturally and also regarding their world views. The problem is not that of *'word order'* but that of *'world order'*. This has been overlooked by many in their prefaces and introductions and talk of untranslatability only in the matter of syntactical differences.

Another work which has professional translator is that of 'Songs of Siva' – Vachanas of Akka Mahadevi' translated by Vinaya Chaitanya with a foreword by H.S.Shiva Prakash, published by Altamira Press In cooperation with the International Sacred Literature Trust in 2005. The views expressed by H.S.Shiva Prakash on translation are worth considering. He also talks in contradictory terms in one go. He says, A.K.Ramanujan translated vachanas into Anglo American poetic language of the times, thus the unmistakable power of the original in his translation struck a chord in the hearts of the English reading public both in India and West. This might be true in limited way as the book is popular in academic circles. It changed translation trend from purely sense based to form based. Previous to Ramanujan, translations emphasized spirit and impaired their corporeality, the protagonist who emerges in them is a disembodied God without a face or flesh and devoid of all beauty and power, on the other hand the subject of Ramanujan's version is a spiritless body who resembles an accomplished athlete rather than Akka's hero, who can imbue the spirit with physical warmth. These difficulties arose because earlier translations interpreted Akka's vachans as either scriptural or poetic texts, in fact they are neither (Vinaya Chaitanya, 2005).

H.S.Shiva Prakash pointed out that either way you translate based on spirit or form, the result is unsatisfactory. The problem lies not in sense or form but in essential linguistic, cultural differences. H.S.Shiva Prakash could touch the real issue, when he says, Vinaya Chaitanya, the translator, has shown an acute awareness of textual issues that never bothered earlier

translators. He further says, Vinaya Chaitanya could be commended for bringing ‘the experience of the sacred – precisely what our age has lost sight of – is the very breath of Akka’s vachanas and Vinaya Chaitanya is to be commended for bringing up this as part of another to the fore. In the above comment, H.S.Shiva Prakash says, Vinaya Chaitanya has brought out ‘what our age has lost sight of’, what he means is that extreme materialism of our age has made us forget ‘the spiritual base of the past generations. Are there language and its values involved in this process of losing those values? What is the part played by English language, its culture and values through its ruling for ages in this transformation from 12th century to 21st century. The totalities of forces which acted and transformed the society, its world view and culture beyond recognition through its language have its reverberations in many fields. One such field is translation. The 12th century vachanas in their ethos and entirely different world view could be translated into English of 21st century with its own ethos and can still bring forth sense and beauty in translations. This is the big question which is grappled at the surface level by translator after translator in their prefaces and introductions. Some of them talk of bringing forth exact sense while compromising form, some talk of balancing both sense and form. But, the result is not satisfactory, as every translation is a new product and purely tentative. Generation after generation has their own translations and the emphasis shifts according to their ethos, values and culture. H.S. Shiva Prakash is right to say that the image of Akka that emerged in earlier translations is of radical woman figuring many of the concerns of the present day feminism, as it is natural as the age looks at the past through its colored glasses. There would be no true translation in real sense.

Translation is also considered a kind of violence. Interlingual translation is explicitly invasive and exhaustive. Saint Jerome points out in this context, ‘meaning brought home captive by the translation.... We break code; decipherment is dissection, leaving the shell smashed and the vital layers stripped. The text in the other language has become almost materially thinner;

the light seems to pass unhindered through its loosened fibers. There is also sadness after successes. (Quoted in George Steiner, 1998, p.314). Exactly, the same happened in the case of translation of vachanas into English. The vachanas in English are bear, naked, loosened and torn leaving shreds here and there. There is sadness after successful completion of translation of Basavanna's vachanas by Armando Menezes and S.M.Angadi or V.C. Yagati. They have done stupendous work of translating of all the available vachanas of Basavanna numbering around 1450. The Karnataka University, Dharwad, at one time in its history, concentrated all its resources and time to collect, compile, edit, translate and publish vachanas. At present, organizations like Basava Samithi, Sharana sahitya parishat have taken up this work.

The concepts of secularism, equality, democracy, fraternity are essentially concepts deeply colored by English language. Perhaps, invaded the ethos of vachanas and transformed them to represent exactly these values in 12th century itself. Undoubtedly, vachanas talk of equality but they have their own contextual environment in this regard. They might be talking of this at different level. The conceptualization as and now is deeply colored by language, culture of 21st century. There is need to reexamine the vachana interpretation leaving the present meanings attributed to them. George Steiner uses the simile of the open cast mine left an empty scar in the landscape regarding interlingual translations. Regarding incorporation while translating, he says, I quote, 'the import of meaning and of form, the embodiment, is not made in or into a vacuum. The native semantic field is already extend and crowded. There are innumerable shadings of assimilation and placement of the newly acquired, ranging from a complete domestication, and at homeness at the core of the kind which cultural history ascribes to.....But the act of importation can potentially dislocate or relocate the whole of the native structure...No language, no traditional symbolic set or content ensemble imports without risk of being transformed'. (George Steiner, 1998, p.315).

Vachana translation into English has run the risk of transformed beyond recognition because of the above factors mentioned in the quotation. The focus of vachanas became extrovert, socially oriented nothing to do with ultimate reality. Confusions, contradictions, debates abound regarding vachana interpretations. Language, culture, world view and times have played an important role in this matter. The contribution of vachana translation into English is not a small thing in this whole scenario. 'The impact of translation is sometimes so great that societies with ancient but eroded epistemologies of ritual and symbol can be knocked off balance and made to lose belief in their own identity under the voracious impact of premature or indigestible assimilation'. (George Steiner, 1998, p.316). This assimilation undoubtedly causes loss, breakage, so there is always fear of translation especially of sacred texts, rituals of many cultures. Vachanas as texts border on sacred and social. They are sacred made social and again trying to make themselves sacred. In this dynamic dialectical there is some kind of dissatisfaction regarding translation of vachanas into English.

Whatever may be the discussion, how much there is negative impact; there is also gain for the source text. It is expressed in these terms by Geroge Steiner, 'the work translated is enhanced. This is so at a number of fairly obvious levels. Being methodical, penetrative, analytic, enumerative, the process of translation, like all models of focused understanding will detail, illumine and generally body forth its object. The over-determination of the interpretative act is inherently inflationary; it proclaims that there is more here than meets the eye; that the accord between content and executive form is closer, more delicate than had been observed hitherto. To class a source text as worth translating is to dignify it immediately and to involve it in a dynamic of magnification. The motion of transfer and paraphrase enlarges the stature of the original. Historically, in terms of cultural context, of the public it can reach, the latter is left more prestigious'. (George Steiner, 1998, p.317).

The translations of vachanas into English undergo all the above mentioned processes. There is on the part of the publishers, a strong wish to reach the wider public through translation especially into English at the beginning and into as many languages as possible now. Translation of vachanas gave an identity to them increasing their prestige and giving them new lease of life. In this process, the text not only enhances its prestige but also acquires new shades of meaning, sometimes change beyond recognition. The original text gains from the orders of diverse relationship and distance established between itself and the translations.

In this context Tarakeswar says translation of vachanas of 12th century into English by Kannada University, Hampi is a kind of self representation. He mentions the issue of publishing the books keeping an eye on the end use of them. He says vachana translations like present one becomes as source material for scholars who are interested in South Asian studies. These scholars are of amorphous category, may be American or European or Indian or any Nationals. He says 'through the unnatural act of translation the culture, which is an object of study itself consciously, formed the source material and as such is an act of self representation'. (Nagabhushana Swamy. O.L., 2007). We can also call it as self-perpetuation. 'The Sign' is a result of conscious attempt at 'self-perpetuation' in the post colonial context. H.S.Shiva Prakash in his introduction to his own translation of vachanas into English, 'I Keep Vigil of Rudra', published by Penguin in 2010 talks of enrichment of English through translation of native language texts. He looks at it in other way round, as translation affects both target and source text cultures. There would be give and take, however, asymmetry it comprises. Regarding translation of certain words into English while translating vachanas, he says, in this process English would be enriched by Kannada language. He is of the opinion that vachanakaras use of Kannada enriched standard Kannada and also Sanskrit at that time. He finds fault with the statements of A.K. Ramanujan that the vachanakaras used 'substandard dialects'. H.S.Shiva Prakash observes in this context that 'vachanakaras

inscribed standard speech modes into the standard Kannada of their times. He has suggested elsewhere that they spoke in the mother tongue Kannada instead of the father tongue Sanskrit. However, they enriched the father Kannada with various mother Kannadas. While translating them here an attempt is made to emulate their practice of dislocating our father tongue the English language. The English and English poetry have rewritten us long enough. Let us now rewrite them on our terms. In this process, we are also recreating ourselves.’ (Shiva Prakash. H.S., 2012,p.IXXViii). We see the natural consequence of later reaction of translations to bounce back with confidence to the process of incorporation and appropriation. H.S.Shiva Prakash observes appropriately that certain terms could be transliterated consistently while translating into English, so that they carryover the connotations from Kannada into English. So these words and concepts they carry enrich English. We are here translating in our own terms. Therefore, Kudala Sangamadeva would be Kudala Sangamadeva instead of ‘Lord of the Meeting Rivers’.

CHPATER - IV

LITERARY ISSUES IN VACHANA TRANSLATIONS IN INTRODUCTIONS, FOREWORDS AND PREFACES

Vachanas have been around, in the life of people, as folk lore for the period of eight centuries in Karnataka. These eight centuries is not a kind of continuous line but broken here and there. Vachanas were brought to light in certain periods, sometimes they were of limited presence and some other times they were almost submerged. But, 20th century has seen a kind of reemergence of vachana culture as folk lore and also as the main stream literature of Karnataka. This reemergence of vachana culture is linked to various factors.

SECTION - I

ROMANTICISM - ITS INFLUENCE ON VACHANA TRANSLATIONS

Undoubtedly, one of the factors of the reemergence of vachanas in Kannada literature and their translation is that of 'deep influence' of English Romanticism on the emerging writers of Kannada literature. Some of the writers, critics in Kannada were English known or English teaching community. These writers were influenced by English literature, its drama, poetry, criticism and also its values. These influences brought movements like 'Navodaya' 'Ramya' in Kannada literature in early 20th century. These movements and its accompanying values spurred reemergence of Vachana movement. This reemergence of vachana culture also made it possible the translations of vachanas into English. There was an urge on the part of scholars of Kannada to show to the world at large that there is something equivalent in their culture which reflects almost all the issues represented by romanticism. It is an issue of pride for Kannada writers to show that liberal humanistic values existed long back in Kannada

literature, hundreds of years before the birth of romanticism in Europe. But, they were submerged in the annals of time because of various social, cultural issues and literary forms dominant time to time.

Kannada literary historians feel that at the end of 19th century, there was a kind of renaissance in Kannada literature because of the influence of English literature. The influence was all-round. It touched creative writing, criticism and also brought new style of writing in Kannada. There is perceptive change in values, diction, style, rhythm in Kannada literature after 19th century. There is 'newness' in every field of Kannada literature.

Before 1900, there was a kind of style in Kannada literature which was bound by strict rules of 'prosody'. These rules of prosody of language had applied strong brakes on the creativity of people to express their deep felt feelings. These fetters were very strong. Because of the influence of British education system, its literature and its underlying values broke these fetters of prosody and made possible new literature with its accompanying different kinds of issues in Kannada literature. This breaking of fetters is mentioned again and again by many of the publishers and translators in forewords and introductions of Vachana translations.

In his introduction to this book, C.R.Yaravintelimath compared vachanas as unique genre in world literature and Kannada literature is proud of it. He says, 'what Romanticism did to English literature, vachanas have done to Kannada literature.' In his own words, 'They freed the queen of Kannada literature from the golden shackles of Sanskrit in the palaces of Kings and led her in simple attire to the market place of common man.' (Yaravintelimath, C.R., 2003). He further continues what Wordsworth and Coleridge did to English literature in the 19th century; Vachanakaras did to Kannada literature in the 11th and 12th century.' (Yaravintelimath. C.R., 2003).

In this regard, A.K.Ramanujan says 'the battles that were fought in Europe under the banner of classical/romantic, rhetoric/sincerity, impersonal/personal, metre/verse libra were fought in Indian literature in genres like vachanas'. (Ramanujan A.K., 1973). He also mentions of the features of oral poetry in vachanas.

K.V.Zvelebil also made references regarding this issue. He says vachanakaras revolutionized Kannada literature. Earlier in Kannada literature, poets composed long narratives with mythical stories from their themes. Basava and his contemporaries introduced for the first time lyricism into Kannada poetry. (Zvelebil K.V., 1984).

People started talking of 'modernity' in Kannada literature and the language. It seemed there is shift to new Kannada (hosa Kannada) because of the vast changes in educational field and administration in British India. Another important factor for this development is that of introduction of print technology and publishing of books. English education is synonymous with modernity; and modernity is again synonymous to progressivism in the beginning of 20th century. This resulted in different kind of creativity in Kannada literature.

This creativity found its way in writing 'songs' which were simple and also became vehicles for deep felt feelings of the poet's heart. They are called 'Bhava Geethe' in Kannada literature. Creative writers who studied and influenced by the lyrics and poems of English, had shown interest to translate them into Kannada. Panje Mangesha Raya translated Blake's 'The Lamb' as 'Aadina Mari'. He wrote it in prosody of 'Yakshagana'.

One more factor which propelled Navodaya movement in Kannada was Indian independent movement. Many of Kannada creative writers became followers of Vivekananda, Aravinda Gosh, Madan Mohan Malaviya, Rabindranath Tagore. There was enthusiastic response for the independence movement from the writers, they wrote patriotic songs urging people to sacrifice for the sake of mother India. The subject matter dictated the language. Kannada had

become simple so as to reach the illiterate and semiliterate. Poems, songs and writings which were simple in language and style became order of the day.

Naturally, the existing literature which was in simple and readable style, hitherto, submerged in highly sanscritized Kannada literature came out into popularity. It was natural that beginning of 20th century was the time for the vachanas to be popular. The stage was set socially, politically and literally for the reemergence of vachana literature. In 1862 itself Ferdinand Kittel wrote a poem which reflected the theme of vachana on sacrificial goat. The poem runs like this,

Harikegende thana kuri thane
Ariyadakkatam kolvarembuda
Haridu hasuvige thalira melluta ihadu thoranithi.

There was tri-slogan like 'Swadesi, Swadharma, Swabhasha'. The modernist Kannada movement was the play of patriotism, renaissance in religion and importance to one's own language i.e. Kannada. So much so, renaissance in religion was almost synonymous to renaissance in 'Lingaitism' in some parts of Karnataka especially of Dharwad and Belgaum regions. So, vachana culture was highlighted as pride of Kannadigas both religiously, patriotically and linguistically.

TRANSLATION OF ENGLISH POEMS INTO KANNADA:

There was an effort at that time to blend both English poetic style and also Kannada prosodic and rhythmic style and create new poetry. The rhyme 'Twinkle Twinkle Little Star! How I wonder what you are' was translated rather adopted into Kannada by two writers, one Panje Mangesha Rayaru and another one S.G.Narasimhacharya. It showed the strong influence of lyrics of English on Navodaya movement of Kannada at the end of 19th century and beginning of 20th century. There was a big list of free translations of lyrics by Kannada poets at this period of time. S.G.Narasimhacharya beautifully translated Wordsworth's 'To the

Cuckoo' ode. Wordsworth's subjectivism and his response to nature became underlying current in modern Kannada poems and songs of Navodaya period. All these poets gave importance to the language of common man. It is called 'aadu nudi'. **It would be the direct influence of romanticism of European literature. Folklore, vachanas, hitherto, not at all considered as literature came to occupy the center stage in Kannada literature under the banner of modern, progressive Kannada literature. Nature has also occupied an important role in modern Kannada literature due to the influence of English romanticism.**

Beginning of 20th century saw rise of imagination in Kannada poetry. In place of exaggeration and praise, there was imagination and humbleness. The poetry had become homely, matter of fact, near to the earth and also local images abound with color and gaiety.

At the beginning of 20th century, Kannada poets tried to bring all kinds of poetic forms of English into Kannada. In 1895, Panje Mangesharaya wrote an elegy bemoaning death of his brother 'Annana Vilapa'. It is a beautiful song of pathos. The same author had translated English lyric of 'Frolic in the Wind' as 'Thenkana Galiyata'. It created an atmosphere of whirl wind with its anamatopic rhythm. It firmly established nature as subject matter in Kannada poetry.

By 1920's Navodaya movement was at its height. Govinda Pi of Mangalore was considered important poetic figure in Navodaya movement. He was the first poet to write sonnets in Kannada called 'Suneethas'. There was flow of patriotism in his suneethas which were full of praise of 'Kannada Mathe'. We see undoubtedly the influence of poetry of Spencer, Shakespeare and Wordsworth in his Kannada poems.

Another name in Navodaya movement was Hattiyangadi Narayana Rao. He was deeply attracted by English romanticism. He translated poems of Shakespeare, Milton, James

Thomson, Thomas Grey, Shelly, Taylor, Keats, Wordsworth and also modern English poets like Longfellow. All these translations were anthologized in a book called 'Angla Kavithavali'. This book was reprinted in 1985 by 'Prabhoda Pustaka Male', Mysore. Hattiyangadi Narayana Rao strongly felt that poet should have complete freedom in framing his own prosodic rules. He propounded that 'Karunadu' is the highest land.

Kannada poets at this period chose to inculcate almost all the characteristics of romanticism into Kannada poetry. M.N. Kamath of 1920's had overwhelming sympathy on 'common man'. He was called 'voice of labourers' i.e. 'Dudiyuvara Dhvani'. He wrote troubles and pains of farmers in simple poems of Kannada which were show pieces of pathos of village life. He tried to use the language of farmers and his poetry was full of images taken from the lives of farmers. He was called 'Goldsmith of Kannada'. He translated into Kannada, Rabindranath Tagor's poem 'Where the Mind is without fear'.

The big name in Navodaya movement was that of Belluru Mylarayya Srikantaiah in short B.M. Sri. He started translating English lyrics, sonnets, songs and poems into Kannada. This gave a kind of new face to Navodaya movement of Kannada. His poetry is modal for simplicity, facileness in Kannada poetry. Being English teacher, his heart and soul was in Kannada literature. He is also considered as pioneer not only in poetry but also in simple prose of Kannada. His contribution to Kannada literature was his anthology of English translations into Kannada 'English Geethegalu'. This book has a lot of influence on the later generations of Kannada poets in introducing various facets of English poetry whether it was subject matter or style into Kannada literature. He translated beautifully Augton Nash poem 'Spring' as 'Vasantha'. It is a kind of adaptation and it seemed like complete Kannada poem. He became a trend setter in creativity, style and use of diction i.e. Kannada. His poems are living examples of new style, idioms, imagery, new rhythms in Kannada poetry. He also wrote critical works like 'Kannada Sahitya Charitre' and 'Kannada Chandassina Charitre'.

He was a multifaceted personality who touched every field and genre of Kannada literature and gave new direction to it.

After 10 years of 'English Geethegalu' of BMSri, Basaralu Srikantayya translated many of English poems into Kannada in his anthology 'Amruth Chetana'. It contains translations of 101 poems of 65 poets. Almost all the important names from Shakespeare to modern poets like Davis found their place in this book.

Feminist thoughts were proposed by Giribale alias Udipi Saraswathi in her poems in 1920's. She wrote against exploitation of women and against caste system. All these poems are in simple language which has the power to go straight into the heart of the readers.

According to K.D. Kurthukoti, the Navodaya movement brought entirely different poetry hitherto not seen in Kannada. New forms have emerged and the old have changed beyond recognition. (Quoted in Doddarange Gowda, 2004-p.104).

CHARACTERISTICS OF ROMANTICISM REFLECTED IN KANNADA POETRY:

There was spread of progressive ideology, effort of missionaries to learn Kannada and simplify it: impact of print media on publishing of books and articles: writing of new type of poetry and prose which was in different kind of Kannada. Obvious influence of English romanticism on Kannada poets is on their use of Kannada language for their creative purposes. It is the part of pan Indian phenomenon. All these influences from the west ran as underlying influence on creativity of later poets in Kannada. Subjects previously untouched have come to the center stage as the time progresses.

Nature, folk lore, life of farmers, use of simple language, increasing incorporation of images, symbols and metaphors from the life of country people have become part of creativity. There

was a new born 'pride' on the importance of Kannada both due to independence movement and unification of Karanataka. The poetry had become almost subjective.

There was experimentation in new ways of writing poetry. Rhythm found new ways of expression synchronizing with expression of feelings and emotions. Poetry of Bendre was different in view of its experimentation with rhythm. They dropped middle rhyme and gave importance to end rhyme. Kuvempu, Ram Sri Mugali used various new ways of synchronizing rhythms and themes in their songs which were very popular lyrics in Kannada. Kuvempu has experimented with 'ode', 'sonnet', lyric in his poetry. Poems like 'Gommateswara' and 'puje' are some of the examples for his experimentation. We can see almost worship of nature in Kuvempu's poetry. We can also see the traces of transcendentalism which we find in romantic poets in Kuvempu's poetry. We can also trace in this poetry traces of French ideals which inspired romantic poetry in English.

All these poets who were influenced by romantic poetry of Kannada were exposed to British educational system. But in them, there was deep love for their mother tongue i.e. Kannada and pride in its use. Their poetry centered on common man, his life, his family and the natural emotions he has like love, hate, possessiveness, sacrifice, jealousy etc. These form subject matter of poetry of Navodaya poets of Kannada. They also tried to take this life to cross all boundaries and realize the universal ideal of oneness in nature. For example, we can quote Kuvempu's poem 'Anikethana'. It took everything into its fold. There was balance between importance given to tradition and also importance given to modernity in Navodaya poetry of Kannada. It was all inclusive. Hundreds of songs of emotional exuberance on different themes which were connected to daily life were sung in songs which have three line stanzas called 'Tripadis. i.e. Triads'. These songs are emotional outbursts of the poet. They are very near to Wordsworth theory of poetry i.e. spontaneous overflow of powerful feelings recollected in tranquility.

VACHANA LITERATURE AND ROMANTICISM:

All the above literary developments from the beginning of 20th century to the middle of 20th century have tremendous effect on spreading of vachana literature. **These above factors have profound influence on selection of vachanas in both Kannada and English vachana anthologies.** Not only selection but also the way vachanas are interpreted were influenced by these romantic ideals of English romanticism through Navodaya movement of Kannada which worked silently in the backdrop. This interpretation naturally leads to particular way of translating vachanas into English. English romanticism and its off-shoot Navodaya movement in Kannada had great bearing on Vachana selection, ordering, interpretation and translation of vachanas.

It is easy to find the homely, humble, transcendental aspects of romanticism in vachanas. The language of vachanas was also simple and it was the language of the common man of the country, replete with imagery of his own surroundings and his work. Vachana literature became a treasure piece to show the native equivalence of romanticism existed earlier, but submerged in local literary and social culture. To unearth this treasure and showpiece it as the part of larger frame work of reestablishing our tradition, our culture, our language i.e. Swadeshi, Swadharma and Swabhasha. In this politics of language and culture, there was pressure to drift towards 'desi' from 'Marga', Kannada from Sanskrit and progressive from traditional. The reestablishment of tradition was in accordance with the modern ideals of progressiveness. Precisely, it should be reformative, progressive. This reformative zeal percolated into style, diction, subject matter of literature and came to be known as Navodaya literature, something new but having firmly rooted in tradition. The concept was put as 'hale беру, hosa chiguru' i.e. old roots, new beginnings. Vachanas were perfect show pieces where they

were traditional, at the same time they were progressive, modern, reformatory and also humble and simple. That's why, many of the publishers and translators invariably mentioned something on this familiar matter in their forewords and introductions. They corroborated to the views discussed above.

VACHANA TRANSLATIONS AS UNNATURAL PROCESS:

Vachana translations into English were a reverse process. As shown above many writers from Hattihangadi Narayana Rao's 'Angla Kavithavali' to BMSri's 'English Geethegalu' were examples of translations from English to Kannada where target language people decide what they want from source language. The translators having command over target language can use it to its optimum level. So, the resulting translations would be beautiful and survive as independent texts in target language.

But, vachana translations which were done in 1920 by P.G.Halakatti were examples of translations from Kannada to English. Kannada vachana corpus has been glorified as crest jewel of Kannada literature. I quote, 'Dr. P.G.Halakatti's unearthing and publication of vachanas restored the lost vachanas not only to Veerasaivism but also to Kannada literature at large. Because of his magnificent efforts, "Kannada literature enjoys today a rare reputation at home and abroad on account of its crest jewel, the democratic school of vachana literature."' (Yaravintelimath C.R., 2003). Here the target language people have no say in the process of translation. The source language scholar decides what the target languages people need and proceeds to translate it into target language. In the case of vachanas, Kannada vachanas are translated into English, but the problem is that the proficiency in English of the translator is questionable as there is no real exposure for the translator in target language ethos. So, vachana translations might be called as unnatural process.

POPULARITY OF VACHANA CORPUS-20TH CENTURY REALITY:

The changing times was represented by Romanticism. This romanticism of English through Navodaya movement of Kannada has popularized vachana movement of 12th century which was revolutionary and reformative against oppressive conditions of class and caste before 12th century. Somehow, the oppressive class and caste elements in Indian society revived themselves and consequently vachana literature was submerged and almost lost to Kannada literature. **But, in 20th century, they were restored due to the strong, irresistible winds blown from the west. This line of argument from Lingayat scholars shows a conscious movement against Sanscritisation in 20th century. In the light of politics of language and culture, Sanskrit is made synonymous with Vedic and the Hindu culture. So, Lingayatism and vachana literature oppose both Sanskrit and Vedic culture. But, in the second phase of revival of Veerasaivism in 15th century, Sanskrit was brought back.**

In this regard, Schouten points out, 'when we read the Sunyasampadane looking for statemenets about caste, it becomes quite clear that the book stems from another context than the 12th century vachana literature. None of the original texts about the equality of people found a place among the more than one and a half thousand vachanas collected in the Sunyasampadane. Obviously, caste is hardly a theme anymore in the virasaiva teaching of the fifteenth century as it is depeicted in this authoritative work. The compilers seem to have omitted deliberately almost every text that could refer to the revolutionary social ethics of their community in the initial stage. (1995, p-64). Schouten also points out that 'it is an irony of history that Virasaiva monasteries, and notably Virakta mathas, developed such activities for the promotion of Sanskrit learning which seems to be completely in contradiction with the ideals of the founders of the movement.' (1995, P-269). But, according to him, in the third phase of Veerasaiva revival i.e. in the colonial period, 'the most striking feature of

Virasaivism in the colonial period is the emancipatory drive which worked out especially in the field of education. The Lingayat Community was stimulated by an increasing self awareness and consequently, the Lingayats played active part in the non-Brahmana movement.....Especially, the Virakta mathas made a major contribution to the spread of education in the Lingayata community by founding schools and colleges and providing boarding and lodging facilities to students. The Viraktas were more oriented towards the ideals of Basava and the vachanakaras of the 12th century than the monasteries of the gurusthala tradition. So, they were sooner inclined to recognize the importance of the new educational pursuits. These monasteries as well as some powerful lay associations proved to be able to bring about a drastic change in the educational level of the Lingayatas. The revival, started at the end of the 19th century gave the Lingayata community a new look within 3 or 4 decades'. (1995, P-271). All these factors helped to popularize the vachana corpus and its translation in 20th century.

P.G.Halakatti's publication of vachanas in Kannada in his Shivanubhava Patrike and his translation of vachanas in 1922 in Indian Antiquary Magazine began the era of reemergence and popularity of vachana corpus. Later, Vachana literature was taken up on large scale by Kannada scholars of Belguam-Dharwad region. Belgaum Linga Raj College was center of publication of vachana literature in Kannada and its translation into English. Almost all the faculty worked on vachana literature and later the scene shifted to Dharwad region. At first, the translations into English were done by Pairs like Armando Menezes and S.M. Angadi, Sunder Raj Theodore and Devendra Kumar Hakary, S.S.Basavanal and Srinivasa Iyengar, Nagesh Sastry and Shyama Rao to name a few. It seemed one of the party was very much interested to publish vachana literature for their own reasons and the other took up technical responsibility of translating them into English. This pairing went on till late 20th century to name Rowane Hill and Prabhu Sankar. But curiously, recent publication of translations saw

only one translator who was interested in spreading vachana literature for his own reasons like C.R.Yaravintalimath, O.L.Nagabhusahna Swamy, H.S.Shiva Prakash, D.L. Shankar, Virupakshappa to name a few.

But, from 1890 to 1920, the literary scene in Kannada seemed to be dominated by Mangalore region, English educated with Sanskrit background of particular community who might have their own reasons not to be dragged into vachana literature as the later generations from North was fascinated by it. It seems community, caste, region, language and politics play an important role in publication and translation of certain kind of genres in certain times.

But, revival of Vachana literature in 20th century also needed a strong support from European romanticism as expressed in Navodaya movement in 1920s to 1950s in Kannada literature.

Lingayat and modern scholars acknowledge the influence of progressive, reformatory and revolutionary zeal of western, European literature across many fields of their culture. **All these elements, undoubtedly, worked thoroughly, as social and literary forces in revival, selection, publication, interpretation and translation of vachanas.**

CONTEMPORANITY IN VACHANA CORPUS – MOTIVE FOR TRANSLATION:

Almost all the publishers stressed reformatory zeal of Basava for taking up translation and publication of vachanas into English. B.D.Jatti in his forward to 'Thus Spake Basava' translated by A.Sunder Raj Theodore and Devendrakumar Hakari, published by Basava Samithi in 1965, says, 'the purpose of translation is the contemporaneity in Basava's ideology. The dignity of human being, democratic ideals, independent and equal status of women in far of ages prompted publishers to take up translation as an answer to the malady of fast eroding ethical values and spirituality overwhelmed by secularism'. In the same book, translators

Sunder Raj Theodore and Devendra Kumar Hakari explicitly mentioned in their Preface that Wordsworth's 'Tintern Abbey' and his transcendental philosophy which was very near to Basava's philosophy and which is also spontaneous, simple and tried to find meaning in rural life. They have touched explicitly, the influence of romantic ideals on them so that they couldn't help themselves finding obvious similarities between vachanas and romantic poems.

It might be one of the reasons for the spurt of interest on vachana publication and translation, as we see many scholars were enamored by English romanticism in first half of the 20th century in Karnataka.

A.K.Ramanujan in his introduction to 'Speaking of Siva' brought out all the issues discussed above. Though the book was published in 1973, the comparison of vachana literature with that of English romanticism and its revolutionary nature continued till the end of 20th century. Ramanujan says that he was drawn towards vachanas because Sanskrit gave its way to Kannada in vachana literature. He is also of the same view that Kannada literature was freed from the strictures of traditional meters, the formality of literary genres, divisions of prose and verse gave way to the innovations and spontaneity of free verse which is poetry that was not recognizably in verse. The poets are the commonest of common men using their everyday language. He called them Kannada Upanishads. He brought the word of protest in describing vachanas. He mentions clearly the romantic elements of English literature of early 19th century in 12th century Kannada literature. **The fascination of English educated scholars in finding romantic elements in 12th century vachana literature dragged them towards it and made them to read write, publish and translate vachanas in 20th century.**

This trend of comparing romantic ideals of Europe with vachana movement continued up to the beginning of 21st century. In his introduction to his book 'Vachanas of Women Saints' translated by C.R.Yaravintelimath stressed the literary value of vachanas in the language of ordinary man. I quote, 'in the history of India, the socio-religious revolution witnessed by the

12th century Karnataka was a rare phenomenon. Rather as it's by product, a unique body of literature called vachana literature which was a literature of the common people written in the language of common people. What William Wordsworth and S.T.Coleridge did to the English language and literature suffocated by the classical stoicism of the 18th century, Basavanna and his colleagues did to Kannada language and literature which also had suffered a similar fate at the hands of the writers of the classical scholars of Champu epics who wrote for the learned scholars in their own pedantic language. (Yeravintelimath. C.R., 2006).

Many of the translators, publishers and critics have pointed out presence of romantic elements in vachana movement and literature. They were fascinated by these similarities and dragged towards these vachanas. But, still, there were certain politics of region, background of scholars in this issue also.

As already mentioned, Ferdinand Kittle wrote a poem which reflected the theme of a vachana on sacrificial goat way back in 1862. It was also well known fact that vachanas were there in four 'Sunya Sampadanas' compiled in 15th and 16th centuries. They were read, explained and commentaries were written on them.

But, it has to wait up to the beginning of 20th century for its reemergence due to various factors outlined above. Thus, vachana compilation, publication and translation have been influenced by romanticism of European literature through Navodaya movement of Kannada literature. The influence of Navodaya movement in interpretation, selection and translation of vachanas is undeniable fact. With these issues other issues like region, community and ideologies played an important part on compilation, selection, interpretation and translation of vachanas.

SECTION - II

IMPACT OF 'NAVYA' MOVEMENT ON VACHANA CORPUS

Vachana corpus responded to all times and all isms of 20th century. Rather, people are inspired by what they see in vachana corpus as it exactly represented what they think at the time of their academic life. Vachana corpus has become a kind of 'prism' reflecting light in various shades. Almost all the people involved in academics, social problems, spiritual questions drew something from vachanas. They have taken examples of vachanas which suit their needs.

In previous section we have seen how English romanticism influenced the movement of 'Navodaya' or 'ramya' in Kannada literature what in turn spurred collection, publication of vachanas in Kannada and translation of those vachanas into various languages including English.

As the time passes, the Navodaya movement in Kannada has given place to 'Navya'. This Navya movement has in turn was influenced by the western movements in English studies such as Modernism, Post-modernism, structuralism and post-structuralism at theoretical level and 'close-reading' of the text at practical level of criticism. These movements in west caught the attention of English teaching faculty and also many Kannada creative writers in Karanataka. This influence leads to the shift of Navodaya to Navya with brief sojourn of 'Pragatisila' in between.

The important factor to note is that this shift has also caused another shift in vachana corpus. These 'Navya' writers of Kannada saw vachanas in different light. As it is known fact that vachanas available on palm leaves were written in paragraph form. The first experiment of

publishing vachanas as poem was done in English by S.S.Basavanal and Srinivasa Iyengar in 'Musings of Basava' published by Literary Committee of Lingayat Education Association of Dharwad in the year 1940. This is the first book wherein vachanas are published in poetic form breaking them at suitable places. The same trend continued afterwards in Kannada. The Navya movement in Kannada influenced printing of Kannada vachanas in different form rather than at Navodaya time. The breakup of the vachanas and printing of them is different from Navodaya to Navya period. This issue can be seen by taking up of examples from different texts printed in mid 20th century and late 20th century. At the end of this section these example are provided.

The other issue which affected vachana corpus at movement shift is in its translation into English. The translators who were influenced Navya movement, translated vachanas entirely in different way. When we keep side by side vachana translations of mid 20th century and later 20th century, the difference is obvious. So, the way of translation is affected by the movements in Kannada both at the level of creativity and critical studies.

The other obvious influence of Navya could be seen in selection of vachanas for translation. There is marked difference in selection of vachanas for translation in Navodaya and Navya period, for that matter later Bandaya period also saw different kind of vachanas selected for publication as well as translation. This shows how actively vachana corpus is influenced by ongoing literary movements in Kannada and also influenced the movements from its own complexity.

A brief discussion here on how western literary theories and literary personalities have made a deep influence on Kannada literary world is not out of place as there was movement to England of these people were more than frequent and also there was flooding of books after

second world war of almost all major thinkers and writers of western world through English translations.

Some of the theories which influenced Kannada intellectuals were 'close reading of the text' as proposed by I.A.Richards, William Empson and F.R.Leavis of Cambridge English School in 1920s. It has considerable impact on Navya movement in Karnataka. The other important literary theories which have considerable impact on Navya writers are Modernism and Structuralism of British literature. Consequently post-Modernism, Post-structuralism and deconstruction have their own influence aftermath of 'Navya' movement in Kannada. All these theories have an impact on vachana interpretation, translation and selection which is the topic of discussion in this section.

Regarding the 'close reading of the Text', a method of studying English founded by I.A. Richards is still the norm today. He called it 'Practical Criticism' and titled with same name for his book published in 1929. Practical criticism according to him made a close study of literature possible by isolating the text from history and context. He feels students should learn the techniques of analyzing the words on the page. He argued that there should be much more close attention to the precise details of the text.

William Empson took it further to close verbal analysis to what many felt to be an extreme. Empson identified seven different types of verbal difficulties in poetry in his book 'Seven Types of Ambiguity'. The last of the trio, F.R.Leavis was the most influential figure in 20th century British Criticism. He extended the close reading method beyond poetry to novels and other material. Leavis 'approach to literature is overwhelmingly moral; its purpose is to teach about life to transmit human values'. (Peter Berry, 2011). Practical criticism or close reading freed criticism from 'Language studies, from historical consideration and from philosophical

questions. According to them, 'the literary text contains its own meaning within itself. It doesn't require any elaborate process of placing it within a context. Whether this be:

- (a) Socio-Political – the context of a particular social 'background' or political situation or
- (b) Literary – Historical – where by the work could be seen as the product of the literary in themes of other writers or as shaped by the conventions of particular genres or
- (c) Autobiographical – this is determined by the personal details of the author's life and thought'(Peter Berry, 2011).

So, free from all these, it insists upon the primary and self-sufficiency of the 'words on the page'. This lead to the discussion on the primacy of the form, and content in literature must be fused organically so that the one grows inevitably from the other. Literary form should not be a decoration. The language itself expresses what it has intended i.e. sincerity in expression. 'It means sincerity is not a fact or intention behind the work proved from external information about an author's history or conduct. Rather, sincerity is to be discovered within the text in such matters as the avoidance of clichés, or of over-inflated forms of expression, it shows in the use of first hand individualistic description, in the understated expression of feeling, whereby, the emotion I allowed to emerge implicitly from the presentation of an event.' (Peter Berry, 2011).

Later, we can see all these points of discussion on analysis of vachanas by intellectuals like H.M.Chennaiah and Ramanujan. Some of the prominent names in this line of thought are Samuel Johnson, Mathew Arnold, T.S.Eliot and F.R.Leavis. Of course, I.A. Richards, finally was the pioneer of the de-contextualized approach to literature which became the norm in British from the 1930s to the 1970s as 'practical criticism' and in America during roughly the

same period as the 'New Criticism'. This has great influence on Kannada literary studies and paved the way to emerge Navya movement after 1950s for the period of almost two decades.

At the same period, 'Modernism' as theory had great influence on 'Navya' writers of Kannada literature. It earned them name as blind followers of western form of poetry. The elements of modernism in western literary theory can be seen plenty in 'Navya' movement. This affected again way of translation of vachanas into English by followers of Navya movement and also interpretation of vachanas and selection of vachanas for anthologies both in Kannada and English. It is not an exaggeration to say that vachana corpus continuously negotiated itself to the current ongoing events time to time. Some of the salient features of western school of modernism are as follows.

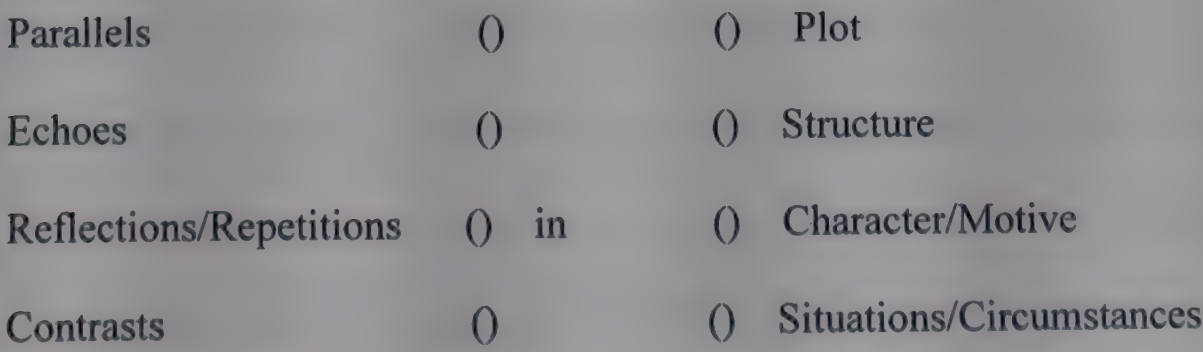
Modernism is not confined to literary studies. It began as a cultural movement all inclusive of music, painting, literature and architecture. It was the cause for art movements like Cubism, Dadaism, Surrealism and Futurism. It toppled many of the structures of pre-twentieth century practices. It rejected the most fundamental elements like 'melody and harmony in music, perspective and direct pictorial representation was abandoned in painting, in favor of degree of abstraction. In literature, finally, there was a rejection of traditional realism (chronological plots, continuous narratives relayed by omniscient narrators) in favor of experimental forms of various kinds. (Peter Berry, 2011). Some of the important names were T.S.Eliot, James Joyce, Ezra Pound, Wyndham Lewis, Virginia Woolf etc.

Modernism placed a new emphasis on impressionism and subjectivity, that is, on how we see rather than what we see. Very important feature of modernism is that of a new liking for fragmented forms, discontinuous narrative and random – seeming collages of disparate materials. All these lead to a kind of continuous experimentation in poetry and other genres. The best example for this is Eliot's 'The Waste Land'. It is a collage of juxtaposed incomplete stories or fragments of stories. Some of the poems written at that time made

poems from sentences plucked randomly from the news papers. The use of parody and pastiche is clearly related to the abandonment of divine pretentions of authorship. Another feature of modernism is that though it is fragmented but there is a deep nostalgia for an earlier age when faith was full and authority intact. Eliot’s ‘The Waste Land’ features all these things. There is a kind of pessimism and despair about the world which finds appropriate expression in ‘fractured’ art forms.

Another important aspect of modernism is that of fierce asceticism. It shunned elaborate forms of art forms. It gave importance to brevity. It shrinks poems to narrow columns of two word line registering rigorously sparse, pared down observation. Irony has become an important element in modern poetry. All these elements formed an inclusive part of ‘Navya’ movement in Kannada literature. It was so powerful that it pervaded all the literary forms and affected vachana interpretation, selection and way of translation of vachanas into English.

Another important western theory which has considerable influence is that of ‘Structuralism’. The elements of this movement can also be traced in after 1950s in Kannada literature. Structuralists emphasis on structure, symbol and design before jumping on to the content turned attention towards the use of language in poetry. They insisted on parallels, echoes, reflections, patterns and contrasts, so that the narrative becomes highly schematized, is translated, in fact into what we might call a verbal diagram. Briefly the following diagram shows how structuralists show emphasis on ‘language’ to bring the essence of meaning.



2011).

All these influences form part of baggage of Kannada literary studies after 1950s as there was continuous flow of ideas from west to east.

It is best to see how Navya movement shaped itself and who the fore runners were before going to take up the influence of this movement on vachana corpus. By 1950, there was a perceptible change in Kannada poetry. There was all-round disappointment because of the loss of expectations regarding the development of India after independence. The high ideals at the time of independence and the hopes of independent India achieving progress dashed to pieces when people saw scurrying of politicians and freedom fighters for the power and freebies. Slowly, poetry of glorification of high ideals, unification of soul and nature gave way to down to earth, ironic portrayal of day to day problems of common man. The poetry began to reflect the broken dreams and struggle for existence. In short, it is very near to and steeped in day to day life and its language.

In 1952, Gopala Krishna Adiga pronounced the death knell of Navodaya and Pragathisila movements and stressed the need for new and different type of language to be used for different kinds of problems faced by this generation. In his foreword for his anthology of poetry, 'Nadedu Banda Dhari', he proclaimed the beginning of new era in Kannada poetry. He says in that language should be recreated for the present needs. The language of the past annihilates the present experience and numbs the mind. He continues saying that Navodaya movement influenced by Wordsworth, Shelly, Keats had done its work and no more it is valid now. Navodaya poetry for him is like standing on earth and trying to catch starts. He feels there is an urgent need to smell of raw earth in poetry. There is no poetry without the life of common man of the earth. He points out that there is need to be inspired from the modern poets of English like T.S.Eliot and Auden. But, the poetry should express the

immediacy of our land. (Seshagiri Rao L.S., 2009). So, there again winds have flown from west to east to shift the trend of Kannada poetry.

We see same trend in Gokak's poetry. He says in his presidential address in 1952 at Mumbai writers' conference that literature should not reflect only 'truth or beauty' but it should be eclectically answering the violence and destruction of the present world. The idealism of Navodaya gave its way to 'down to earth' philosophy in Navya. This down to earth way of representing day to day life of common man needs a different language and also different techniques to be used in Navya poetry. So, Gokak's poems in 'Krishnana Kolalu' and 'Himagiri Kandara' in 1952 reflected the technique of dream consciousness, jumping from one image to other without any seemingly logical way of writing a poem. There is scattering of images without any apparent way of logical binding creating a new web design reflecting the modern complex problems of day to day life. We can see here fragmentation as discussed in modernism.

There is a marked difference in perception of things between Navodaya and Navya poets. Navodaya poets made poetry as vehicle for their ideology while Navya poets made poetry itself as analysis of their life experiences. Poetry is not a vehicle for their thoughts for Navya poets, it is their thought itself. The experience itself is poetry and he is not propounding anything beyond poetry. This is very near to vachana corpus, as vachanakaras made vachana as expression of their own experience rather than making it vehicle of some ideology. So, naturally, Navya poets breaking of vachanas into poetic form or translating them into English or selecting of vachanas for publication would be different from Navodaya times.

There is a kind of down to earth realism in Navya poetry where there is no place for dreamy, imaginative high idealism. Adiga in his poem 'Nandana' says the New Year comes and goes but he questions what happens to us who would be rotting here forever? – 'Ille ille iddu olev eea Namage dari enu?'

Navya poets refused to simplify the complexity of life and they tried to bring this complexity into poetry by using different techniques of fragmentation, collage and jumping from one image to the other, one symbol to other without any apparent logic. They don't need elaborate explanation or imaginative exuberance. So they gave short, brief images to show, the down to earth reality of life. They have taken a cue from objective correlative of T.S.Eliot's concept. They explore the life's experience through language, image, symbol and technique. Navya poets emphasized individual life and its exploration rather than feeling poetry as vehicle of reformation of society. They have rejected the art for art sake theory and for them literature is not for truth and beauty. Navya poetry was popular for almost two decades. Some of the names in this movement are Ramachandra Sharma, Nisar Ahamad, V.G.Bhat, A.K.Ramanujan, Lankesh, K.V.Thirumalesh, Chnadrashékara Kambara, N.S. Laxminarayana Bhatta and writers like Yashavantha Chittla, U.R.Anantha Murthi, Shanthinath Desai and dramatist like Chandrasekhara Patil.

Now, a little bit of scrutiny of the vachana analysis done by Navya writers will show how 'close reading of the text' and modernism of British literary circles have their influence on these analysis.

H.M. Chennaiah has written quite a bit on vachanas. His views show that he talks the language of modernists and practice close reading on vachanas. H.M.Chennaiah also uses some of T.S.Eliot's concepts like impersonality theory of literature and other ideas of Eliot like poetry is not expression of personality but escape from the personality and also objective correlative to bring the emotion on to paper. H.M.Chennaiah in his essay 'Kavi-Kavana-Oduga' expressed same opinions. He defines poetry as some disturbance in the mind of the poet which takes shape while the poet tries to put that on paper. Slowly, the poet creates sounds, images and symbols, rhythms which take their own proper place in the poem to give shape to that disturbance in poet's mind. The whole process will be done by the creative

power of the poet's mind as Eliot used the example of poet's mind is a bowl in which various elements of poet's mind take a new shape because of the creative power of the poet's mind. Though, different readers perceive the poem differently, still there will be certain life force in the poem which keeps the all parts of the poem as one.

At another place he says, the raw material for the poem is language, rhythm, image, symbol, figures of speech, tone etc. But these are not poem or its meaning. He says, the relationship among all these elements creates the meaning and life of the poem. The process of this creation is exploration of experience of the poet. Through exploration of his experience, the poet creates the poem. The poem is the result of experience not the vehicle of his experience. Experience is the poem and the poem is poet's experience. So to understand a poem, one has to analyze the structure of that poem and relationship among different parts of the poem. He further says, use of images and symbols and their relationship is different in different poems. In some poems, there would be no apparent relation among the various images used, but their simultaneous and sequential appearance itself brings out its own meaning. He feels it is not very useful to think of beauty of images and symbols used in the poem separately. It should be seen in relation to other elements in the poem, and then only we get the analysis of the experience of the poet created in the poem. He also feels that the poem is not the vehicle to propagate any moral point or ideology. So, there is no use in analyzing its content and trying to get what the poem says about moral point.

He has analyzed Akka Mahadevi's vachana and showed how the images used in the poem, because of their juxtaposition, brings out Akka's experience and struggle in her spiritual development. He has taken the example of the vachana,

'Theraniya hulu thanna snehadinda
Maneya Madi
Thanna Nulu thannanne suthi suthi Savathera nanthe
Mana banduve bayasi bayasi

Beyuthiruvanaiah

Ayya! Nanna Manaya durasaya Mannisi

Nemmathi Thora Chennamallikarjuna.'(Chennaiah.H.M., 1974, P.21)

Chennaiah points out the image cluster in the vachana. There are two images in the vachana, one is that of silk worm which secrets sticky thread like substance and makes its house and die by strangulating in these threads. Another image is the mind which desires again and again in worldly things and suffer. The meaning of the vachana, he says, comes by juxtaposing of these two images. The silk worm creates its house but because of it, it dies. The desires comes out of the mind because of it mind suffers. In almost all analysis of Basavanna's vachanas H.M. chennaiah insists on looking at the relationship of various elements within the vachana to bring out its meaning. So, he follows Richardson's close reading which was norm of analysis of the poems in western literary circles.

B.Damodara Rao in his analysis of Basavanna's vachana takes example of 'Lingava Pujisada balika Jangamakkanjela beku'.(Nisar Ahamad .K.S., 1986). He talks of the linear action in the vachana and how it dramatizes the steps like 'standing erect' and then 'bowing down' like banana tree. This action proceeds in linear way giving beauty to the vachana. But the first line is littly fussy and he gives a different connotation. Why should one be afraid of Jangama after worshipping Linga? For this he says, when one worships Linga in a temple one should be afraid of Jangama i.e. Linga on one's own body. That means, because of tradition, one goes to temple to worship stavara linga, one should take more care of ista linga. He takes up various vachanas which have rich in imagery, symbol, and action and have different connotative meanings. Anyhow, analysis of vachanas in Navya period tends to take up images, their relationship within themselves and with other elements in vachana, rich connotative meanings and symmetry of the vachana. The same vachanas are again and again taken up for analysis by H.M. Chennaiah in Jignase, M.G.Krishnamurthy in Aadhunika Bharathiya Sahitya Mathu Ithara Lekhanagalu, Chidananda Murthy in Vachana Sahitya and

A.k.Ramanujan in 'Speaking of Siva'. This shows that Navya writers are concentrating on vachanas which have striking images, symbols and symmetrical structure with rich connotative meanings. Out of available 20 thousand vachanas hardly 20 vachanas are taken up for analysis by writer after writer in Navya period.

A.K.Ramanujan being a poet himself has his own contribution to vachana translation. His 'Speaking of Siva' set a new trend in translation and introduced vachanas to many universities abroad as South Asian literature. His introduction itself has become a document which has been translated into Kannada. We can see elements of close reading and modernism concepts in his analysis of some of the vachanas in introduction and also we see these trends in his translation of vachanas into English. His translation into English show fragmented, brief English vachanas reflecting modernistic trend of writing poetry in the footsteps of T.S. Eliot and other modern poets of British literary circles.

His introduction to 'Speaking of Siva' began by giving full translated text of 'Ullavaru Sivalaya Maduvaru' as 'The Temple And The Body'. The way of printing itself is different from other texts.

The rich
Will make temples for Siva
What Shall I
A poor man,
Do?

My legs are pillars
The body the shrine
The head a cupola
Of gold.

Listen, O Lord of the Meeting rivers,
Things standing shall fall,
But the moving ever shall stay. (Ramanujan A.K., 1973)

A.K. Ramanujan pins his entire argument on the images of 'temple' and 'body' and how they are related and contrasted within the vachana. He elaborately explains how Indian temples are

considered as representatives of human body. ‘The temple thus carries out in brick and stone the primordial blue print of the human body’ (Ramanujan A.K., 1973). His analysis circulates around these two images. He says, ‘the poems as well as the saints legends suggest a cycle of transformations – temple into body into temple, or a circle of identities – a temple is a body is a temple”. (Ramanujan A.K., 1973).

Then Ramanujan talks of the action in this vachana. ‘The poem draws a distinction between ‘making’ and ‘being’. The rich can only make temples. They may not be or become temples by what they do. Further what is made is a mortal artifact, but one is immortal.’ (Ramanujan A.K., 1973). Then he goes on talking of opposition, the standing vs the moving, Sthavara vs jangama. He points out the two words convey a contrast between two opposed conceptions of God and of worship. The polarities he enumerates

The rich	:	The poor
Temple	:	body
Make	:	be
The standing	:	the moving (jangama)

It is not only an example of close reading of the text but also shows how the language is the exploration of experience. Language is not the vehicle here to show how the greatness of jangama over sthavara but it itself becomes that experience. Almost all the points of reference taken up by Ramanujan are influenced by modernism and close reading that can be seen in this reading of vachana by A.K.Ramanujan.

We can see how the translation of vachanas at the time of Navodaya period would be entirely different from Navya period by taking an example of the same vachana translated by K.R. Srinivasa Iyengar. At the beginning of this section, it is pointed out that the way of translation

and the breaking up of the lines in vachana printing were affected by the literary movements of the time. K.R.Srinivasa Iyengar was a known critic and literary historian on the lines of Romantic Movement. His translation of ‘Ullavaru Sivalay Maduvaru’ into English is miles away from the Navya writer like Ramanujan’s translation.

There be some that are rich	The rich
They may build temples to you	
Shiva	will make temples for
(or they may not)	What shall I
Stony, mortal edifices!	A poor man
I am not rich – poor me!	Do?
And yet, be my legs the pillars,	
My body the shrine	My legs are pillars
My head the golden pinnacle	the body the shrine
Thus will I decree	the head a cupola
You imperishable home,	of gold
O Lord, Kudala Sangama!	
(Basavanal & K.R.Srinivasa Iyengar, 1993)	Listen, O Lord of the
	Meeting rivers
	Things standing
	Will fall
	But the moving
	ever shall stays

K.R. Srinivasa Iyengar translation is clearly explanatory. There is underlying tension of providing logically, grammatically correct sentence by incorporating subject, verb object structure of English syntax, for example, there be some that are rich, they may build temple to you and in parenthesis clarifying the things or they may not, though this factor won't be visible at all in the original. There is clearcut declaration that 'I am not rich – poor me:' finally, the whole translation is away from the original, as there is not organic incorporation of Kudala Sangama deva into the vachana as there is in original 'kudalasangama deva, kelaiah'.

When we see Ramanujan's translation of this vachana keeping side by side, we can feel bare minimum words without caring for sentence structure. Though it is fragmented, brief, it grows sequentially into an organic poem printed as though it represented both body and the temple in a linear way. The first line 'The rich' forming a golden cupola or head and the last three lines which are lengthier than the remaining two parts of the translation forming the base of the vachana i.e. 'Kale Kambavaiah'. We can see elements of romanticism or Navodaya i.e. high idealistic euphoria in Sriniva Iyengar's translation and sparse use of fragmented language as in Navya poetry in Ramanujan's translation. Many of his translation confine themselves to two to three words per line. For example:

If they see
Breasts and long hair coming
They call it woman

If beard and whiskers
They call it man

But, look, the self that hovers
In between
Is neither man
Nor woman

O Ramanatha (Ramanujana.A.K., 1973, p-27)

In the same introduction Ramanujan analyses another vachana, ‘The master of the house, is he at home, or isn’t he?’ by drawing connecting lines between the parts of the poem and how they are interrelated in structure.

- 1 I house-inside house-master is he, or is-he-not?
 - 2 II threshold-on grass having-grown,
 - 3 II house-inside dust having-filled
 - 4 I house-inside house-master is-he, or is-he-not
 - 5 II body-inside lies having-filled,
 - 6 II heart-inside carnal-desires having-filled
 - 7 I house-inside house-master is-not
 - 8 III Meeting-of-Rivers God
- (Ramanujan A.K., 1973, P.43)

He gave transliteration of Kannada vachana then translated word on word basis, later rearranged according to the syntax of English language. We can see here obvious influence of close-reading of the text based on emphasis on form rather than content.

He talks the language of Navya in his analysis. He says, ‘vachanas rejecting conventional patterns of verse making, evolve a distinctive structure (as, in the religious dimension, anti-structure develops a counter structure). Their meter is not syllabic but syntactic: the regularities and returning units are not usually units of sound, but units of syntax and semantics’. (A.K.Ramanujana, 1973). His stress on structure, parallelisms, contrasts, relationship within the poem of various elements, special focus on images and his final summarization of how language carries the experience and explores it, makes him a ‘new critic’ in American sense.

The same Navya trend can be attributed to many vachana publications and translations published in late 20th century. For illustration, ‘Vachana Savira’ edited by

O.L.Nagabhushana Swamy, published by Prasaraṅga, Kannada University, Hampi in 2004 and its consequent English translation as 'The Sign' by the same editor brought by Prasaraṅga, Kannada University, Hampi in 2007 show unmistakable trends of Navya movement.

In Kannada publication 'Vachana Savira' they haven't strictly followed the previous breaking up of vachanas into poetic form. But, their publication in general has gone for 'short lines' and linear vachana. It is linear way of printing rather than horizontal one. O.L.Nagabhushana Swamy in his introduction points out that vachanas discussed their intellectual deliberations through the language of images. So that, they are not considered as time bound but they are seen as contemporary texts. In traditional literature, only vachanas have used images of daily life in such a large scale. They have used language as exploration of their own experiences. (Nagabhushana Swamy O.L., 2004). Nagabhushana Swamy also talks of de-familiarizing familiar vachanas by restructuring and printing them in a new way, so that readers can fathom new meanings in them. He says, many of the vachanas are printed in different manner to that of Bhusanur Math publication in 1950. He further says, they have given importance to silence between the lines. He exclusively dealt considerable part of introduction on the issue of the vachanas are printed in different manner and why.

Nagabhushana Swamy has mentioned that they have thought that vachanas are important rather than vachanakaras. In other words, he is putting that text is important than the author. So, they have arranged 1068 vachanas in alphabetical order without segregating them under the name of vachanakaras. It is entirely different method where utmost importance is given to vachana rather than vachanakara. It shows the tendency of post modernist thought that 'Author is dead?' and the text can have pluralistic meanings depending on readers perspective.

In brief, editor and his team has gone for experimentation in sequencing vachanas alphabetically irrespective whoever may be the author, thereby giving importance to text and breaking up into new ways and taking care of how they look in print. All the new developments in vachana publication and translation, there is a strong influence of western theories like modernism, post modernism, structuralism and post structuralism through Navya movement in Kannada literature. As an illustration, I have give a vachana in transliteration from 'Vachana Savira'.

Yethatha Noddidathatha
 Neene deva
 Sakala vistarada ruhu
 Neene deva
 Viswathaschkshu
 Neene deva
 Viswathomukha
 Neene deva
 Viswthobahu
 Neene deva
 Vswathobahu
 Neene deva
 Viswathakpada
 Neene deva
 Kudala Sangama deva. (Nagabhushana Swamy O.L., 2004, p-37).

The same vachana is printed in Dr. C.R.Hiremath's 'Bhakthi Bhandari Basavannanavara Vachanagalu' published by Karnataka University, Dharwad in 1968, in 6 lines only where as in 'vachana Savira' it is 13 lines. In 'vachana savira' short lines and linear printing is seen very clearly.

The same Vachana in 'Bhakthi Bhandar Basavannanavara Vachanagalu':

Yethetha Nodidathatha Neene deva,
 Sakala vistarada ruhu nene deva
 Viswathaschakshu neene deva,
 Viswathomukha neene deva
 Viswathobahu neene deva
 Vswathampada neene deva Kudala sangamadeva. (Hiremath R.C,1968,p-213)

‘Vachana Savira’ is translated into English under the same editor as ‘The Sign’. The name itself reflects the trend of Navya. They have translated only 500 vachanas out of 1068. They have retained many of the experimental explorations in translation also. The translation is also brief, fragmented in short lines in line with Navya poetical tradition. As an illustration I have taken a popular vachana,

You shall not steal
 You shall not kill
 You shall not lie
 You shall not get angry
 You shall not loath anyone
 You shall not boast
 You shall not disdain anyone

this is inner purity
 this is outer purity
 this is only way
 to win Koodalasangama (Nagabhushana Swamy O.L., 2007)

There is a world of difference in translation in ‘The Sign’ when compared to other translations. It is printed in 11 short lines. V.C.Yagati’s vachana translation titled ‘The Gospel of Basava’ published by Basava Samithi, Bangalore in 2007 but translated in 1950 has taken five lines.

Refrain from theft, killing, falsehood and anger
 Neither hate others nor praise thyself
 Do not blame others
 This constitutes internal and external purity
 This is the way of pleasing Kudala sangama.

There is a world of difference in translation of this vachana when we keep translation in ‘Vachana Savira’ and ‘The Gospel of Basava’. The fragmentation and short lines with linear printing is Navya influenced trend and the explanatory tone of V.C.. Yagati is in line with Navodaya.

Nagabhushana Swamy in his introduction to 'The Sign' talks of language of modernism in poetry. He says, 'Each individual vachana is an independent unit of utterance and yet shares common features with the entire vachana corpus. If you take vachana as an independent unit of utterance 'as a context free text' then there is an immense scope for interpretation. But as they share certain common features and the vachana corpus is not an expression of any particular caste or occupation or social status, it has acquired the status of discourse'. (Nagabhushana Swamy O.L., 2007)

We see concepts of both modernism and structuralism in the above statement. He also talks of language as exploration of experience in vachanas and importance of relationship of images within the vachana to realize meaning. He writes, 'experiential vachanas make extensive use of metaphors and paradoxes. These tropes also seem to indicate the world view of the concerned vachanakaras.... The metaphorical vachanas compel the reader to look at the familiar world from different perspective and forge new relations of meaning. The paradoxes of Allama tend to reject everyday logicity, and down play the role of the intellect to compel the reader or listener to probe his/her own experiences and arrive at a meaning that will always be tentative. (Nagabhushana Swamy O.L., 2007)

The above statement, again boards on modernistic and post modernistic concepts of pluralistic interpretations and tentativeness of the meaning. Regarding images and symbols and their relation within vachana in creating meaning is that of Navya language.

The recent translation by H.S.Shiva Prakas as 'I Keep Vigil of Rudra – the vachanas' published by Penguin classics in 2010 show same characteristics. Another translation of vachanas translated by Arya Acharya for Basava International Foundation in 2009 also shows these trends.

Thus vachana publication, selection, translation is continuously influenced by the literary movements and theories time to time.

SECTION - III

IMPACT OF NAVYOTHARA MOVEMENTS ON VACHANA TRANSLATIONS

‘Navya’ has lost its sharpness and it has become cliché. People looked forward for fresh winds. The disappointment after independence, slowly lead to the mood of awareness and resistance. In 1980s, there were fierce movements for the rights of socially oppressed groups in the form of social movements backed by intellectual academic theories. Literature became socially oriented. The ‘arts for art’s sake’ lead to ‘arts for society’s sake’. Writers, not only produced literature for certain ends but also at the forefront in social, political resistance movements. Personal oriented and personal centered Navya poetry inevitably has given place to socially oriented literary movements, like ‘Bhandaya’, ‘dalit’, ‘feminist’ and also other marginalized groups resistance movements. This phenomenon is not pertained to Kannada literary scene only. It is not even pan Indian but there is movement shift at international level also. Imperialism has receded by 1960s, most of the African countries and remaining Asian countries have become independent. The era of colonization is over and the era of post colonialism saw, the third world trying to be aware of its position and ways to overcome the physical and psychological damage done by colonial rule. People began to understand the nexus between colonial rulers and local feudal lords for smooth running of their overseas colonies in colonial period. People in third world countries, after the euphoria of independence, started to realize their position of communities and they bitterly fought for their cake in national privileges as groups. The era of post colonization at the literary and intellectual level began with Frantz Fanon’s ‘The Wretched of the Earth’ and Edward W Said’s ‘Orientalism’. They fought through academic writings to erase the stigma of permanent inferiority attributed to colonized people by white imperialists. These powerful

discourses lead to the importance of marginalized and oppressed people in third world societies.

The other widespread influence at international level is the influence of 'Marxism' throughout the world. The large countries like China and Soviet Russia embraced Marxist ideology. This ideology percolated into almost all the third world countries and also labor movements of western countries. The European countries have to be in conscious struggle to resist it at intellectual level through their capitalism, individual freedom and democracy.

These developments at international level naturally affected thinking patterns in India and also in Kannada literary and social fields. Navya has given place to Bhandaya, Dalit and Feminist movements. Vachana corpus has responded to these movements. Previously neglected vachanas and vachanakaras have been foregrounded after Navya period. The selection of vachanas for publication, method of printing on the page, translation of vachanas, interpretation of vachanas have taken a different shape at this period. The oppressed, marginalized groups found their voice in vachanas. The vachana publication has become more diversified, all inclusive. Simultaneously, it represented many groups in Kannada social setup. It is not out of place here to peep into the theories which influenced these thinking patterns at national and international level like New historicism and cultural materialism, Marxist Criticism, Feminism, Post-colonialism, Post modernism, post structuralism and deconstruction theory. These critical theories in turn influenced Kannada Bhandaya, Dalit movements and they in turn influenced vachana corpus.

In Navya period the criticism of poetry tend to be that of close reading giving stress to de-contextualization of poetic criticism giving importance to the words on the page. The cycle rotates; the turn of contextualization has come after post modern thought. Marxist way of thought promulgated the theory that creation of literature is never in isolation but it is the

result of social and cultural circumstances of the age. The writer is always bounded by his immediate circumstances because he is the result of those circumstances

MARXISM-ITS IMPACT ON CRITICAL THEORIES & MOVEMENTS:

Marxist ideology has strong following in academic world throughout the world. These academicians created a branch in literary criticism. Its influence lead to various literary critical theories which address particular groups like Feminist criticism, subaltern criticism, eco criticism addressing the specific needs of that community. The basic assumption of ideology is that the writers' social class and its ideology have a major role on what is written by the writer of that class. The writers for them is not inspired geniuses to write original and timeless words of art but writers are constantly formed by their social contexts which they themselves are not aware of.

In this backdrop it talks of conflict between social classes and classes of large historical forces. Marxist criticism paved the way for reevaluation of texts; foregrounded the sufferings of oppressed due to naturalized ideologies forced on them through discourses as culture. Marxist practice politicized the literary form i.e. the literary forms are determined by political circumstances. To break the monopoly of literary forms to carry over existing discourses in culture, the anti-establishment literary forms which express opposing views of dominant discourse have to find out new literary forms in different style of the language. In the light of these observations vachanas in 12th century were written in new literary form leaving aside Sanskritised Kavyas. Vachanas used entirely different language i.e. language of common man i.e. Kannada. The movements of Bhandaya and Dalit have roots in this Marxist oriented class struggle. There these ideas are attributed to vachana corpus. In the period of Bhandaya, dalit and feminist movements of Kannada literature, vachanas are seen as mainly representation of

class struggle. They are interpreted as grouping of various skilled labor communities of 12th century society under Veerasavism propounded by Basava and his followers.

NEW HISTORICISM & CULTURAL MATERIALISM-A VIEW:

A simple definition of the New Historicism is that it is a method based on the parallel reading of literary and non-literary texts, usually of the same historical period. That is to say new historicism refuses to privilege the literary text: instead of a literary foreground and a historical background it envisages and practices a mode of study in which literary and non-literary texts are given equal weight and constantly inform or interrogate each other. This equal weighting is suggested in the definition of new historicism offered by American critic Louise Montrose. He defines it as a combined interest in the textuality of history, the historicity of texts. (Peter Barry, 2011, P.166). So, new historicism takes back to the interpretation of the text to the historical evidence based on within the frame work of non literary text. This development of historical contextualizing of the literary text enabled literary critics to see anew the text in the light of historical evidence. Instead of looking at the text for beauty and truth or for the transcendent, timeless values embedded in the text, the literary critics could see from the perspectives of the horrifying colonialist policies pursued by all the major powers of the era. Literary texts could be reinterpreted in the light of oppression of certain communities by the others in social hierarchy of those eras. All these ideologies give a kind of identity to the marginalized and powerless. So much so, the New historicism is resolutely anti-establishment, always implicitly on the side of liberal ideals of personal freedom and accepting and celebrating all forms of difference and deviance. (Peter Barry, 2011, P.169). These ideas can be imported in the context of interpretation of 12th century vachanas and 21st century interpretation of them based on supposed historical circumstances of 12th century social conditions.

According to Michel Foucault, Post-structuralist cultural historicism critic feels that the state as all-powerful and maintains its surveillance not by physical force and intimidation, but by the power of its discursive practices. This discourse is naturalized ideology maintained by the cultural mental set of that time which encloses the thinking of all members of given society. (Peter Barry, 2011, P.170). The discourses are multiple, it is not monolithic. By looking through these structures and breaking them through literary and non-literary texts juxtaposition, the oppressed classes would eventually get awareness of ideological suppression they have undergone historically. This feature constantly reoccurs in modern literary and social response of vachana corpus.

Cultural materialism is closely associated but considerably differs with that of new historicist point of view. It is a politicized form of historiography. "We can explain this as meaning the study of historical material (which includes literary texts) within a politicized framework, this frame work **including the present** which those literary texts have in some way helped to shape.' (Peter Barry, 2011, p.171). The new thought added is that cultural materialism takes into consideration 'the historical forces which shape the present also from that time. It is a bridge between past and present, trying to look at the present from the eyes of the past i.e. both literary and non literary texts of the past. The element of contemporaneity strongly felt in this thought process. The aim of this aspect of cultural materialism is to allow the literary text 'to recover its histories' which previous kinds of study have often ignored. The kind of history recovered would involve relating the plays to such phenomena as 'enclosures and the oppression of the rural poor, state power and resistance to it'. (Peter Barry, 2011, P.176). Much of the ideas of cultural materialism are taken from British left-wing critic Raymond Williams. He coined the phrase 'structures of feeling' which concerned with meanings and values as they are lived and felt. According to him literature of the time sows the seeds to oppose the status quo, state, vested interests of dominant ideologies within a society. It is

optimistic about the change and literature as source of oppositional values. Cultural materialism particularly involves using the past to read the present, revealing the politics of our own society by what we choose to emphasize or suppress of the past. Precisely, vachana selection, interpretation and translation in present times are using the past to read the present. The contemporary issues of bhandaya, dalit and feminist concerns are read into vachanas, written in 12th century projecting same circumstances of present times at that time also. So, vachana corpus has become anti-establishment, questioning the ideology of both past and present which encouraged inequality thereby suppression. The selection of certain vachanas again and again for anthologies which explicitly questions inequality shown to dalits and struggle on the part of vachanakaras to uplift them find place. The interpretation and translation is also sequential to this thought process.

In the politics of bhandaya and dalit, the vachanas which deal with the ultimate question of identity of soul and realizing it were pushed to background. That means, the so called timeless and transcendent qualities of liberal humanistic approach are pushed back. In the process of recovering their histories vachana corpus, highlighted inequality and injustice meted out to certain sections of oppressed and dalits are highlighted. These vachanas also address the present concerns of bhandaya, dalit and feminist readings of present times. The interpretation of vachanas is so much colored by the theories going around at international and national level that we can see the impact of these theories very clearly in the views expressed by editors of vachana selections in their fore words and introductions. O.L. Nagabhushana Swamy talking of these issues in the introduction of 'The Sign', feels that it is not proper to read present issues into vachana readings and interpretations. H.S. Shivaprakash is also of the same view in his introduction to Vinaya Chaitanya's translation on Akka Mahadevi's vachanas. These two writers seem to align to transcendental values in literary texts representing liberal humanism, while seems to oppose Marxist oriented cultural

materialism readings of dalit, bhandaya and feminist approaches. In fact, cultural materialism critics use the technique of close textual analysis, but often employ structuralist techniques to break the textual analysis within the frame work of cultural and social assumptions.

POST STRUCTURALISM, POST MODERNISM & DERRIDA'S DECONSTRUCTIVE METHOD:

Mention should be made here about post modernism, post structuralism and Derrida's deconstructionism. All these theories encouraged plurality of meaning and tentativeness of fixed meaning of the literary text. Many issues of language and its role in shaping or creating the meaning of the text come under the scrutiny in these theories. These theories are extremely skeptical about the capacity of the language to carry any kind of fixed meanings in the text. The view that language doesn't mirror or record the world: rather, it shapes it, 'so that how we see is what we see'. The post-structuralism maintains that the consequences of this belief are that we enter a universe of radical uncertainty, since we can have no access to any fixed landmark which is beyond linguistic processing and hence we have no certain standard by which to measure anything. Without a fixed point of reference against which to measure movement you cannot tell whether or not you are moving at all. (Peter Barry, 2011, P.59). So much so, we live in 'decentered Universe'. Nietzsche's popular comment is 'there are no facts, only interpretations', gives basis to post-structuralism philosophy.

This attitude has crept into vachana interpretation recently as trend. Modern critics of vachana readings began to question, the fixed meanings or only interpretations of vachanas offered by many as readings of anti-establishment, anti-caste, anti-class, feministic orientation opposing all kinds of inequality, injustice in social hierarchy. Some of the critics are of the view that 'how you see tend to be what we see', so vachanas have only interpretations but do not have any fixed meanings.

So much so, these vachanas can be read as in other way round or vachanas never touched any of these issues which they think they talk. The debate spilled over to public space touching emotional cards and accusations hurled on other party as ignorant or unscholarly. In the debate vachanas contextualized, decontextualized, read as pieces of history and also read as contemporary pieces of historical continuum. This plurality of meanings can be traced to these post-structuralists, deconstructive theories which have extreme skepticism on language to carry any kind of fixed meanings. In brief, 'post-structuralism develops what threatens to become terminal anxieties about the possibility of achieving any knowledge through language. The verbal sign, in its view, is constantly floating free of the concept it is supposed to designate. Likewise, the meanings words have can never be guaranteed one hundred percent pure. Thus, words are always 'contaminated' by their opposites,. (Peter Barry, 2011, P.62). Thus Post-structuralists distrusts the very notion of reason and consider human being as 'constructed' rather than independent individual entity. These post-structuralists ideas emerged around 1960s; Roland Barthes and Jacques Derrida were key figures of these movements. They made text an independent entity: the text is not determined by intention or context. Rather, the text is free by its very nature of all such restraints. (Peter Barry, 2011, P.64). so, post-structuralism seems to revel in endless play of meanings and escape from all forms of textual authority: some of the prominent philosophers who promulgated this break from previous thinking patterns are Nietzsche, Heidegger and the psycho analysis of Freud. Ideas of these people decentered the intellectual universe. Previously, there was existence of norm or center in all things was taken for granted. So much so, the norm was 'white western norms of dress, behavior, architecture, intellectual outlook, and so on, provided a firm centre against which deviations, aberrations, variations could be detected and identified as 'other' and marginal. In the recent phenomena, these centers are destroyed by various developments in post-colonial world, aided by the awareness of people of the third world of their own place

and their struggle to reestablish their identity. At the national level the previous norms of privileged class are consistently questioned and there is awareness on the part of marginalized communities to be part of the centre. Vachana corpus reflects all these anxieties. It could accommodate both the movements i.e. the centre trying to stand at its own place but margins trying to occupy the centre and moving away the centre to margins. The resultant chaos or liquid state of affairs will give rise to multiple interpretations of vachanas. There are no facts but only interpretations. In this context, Derrida plays a key role through his publications, 'Speech and Phenomena, Of Grammatology, and Writing and Difference. Derrida's method involves deconstructive reading of selected aspects of other philosophical works and the same method is borrowed by literary critics. This reading shows texts previously, regarded as unified artistic artifacts are shown to be fragmented, self-divided and centre less. The way deconstructing the text is also called as 'reading the text against itself' or 'reading against the grain' with the purpose of knowing the text as it cannot know itself. J.A.Cuddon, in his Dictionary of Literary Terms asserts that in deconstruction: 'a text can be read as saying something quite different from what it appears to be saying it may be read as carrying a plurality of significance or as saying many different things which are fundamentally at variance with, contradictory to and subversive of what may be seen by criticism as a single 'stable' meaning. Thus a text, 'betray' itself.' (Quoted in Peter Barry, 2011, p.69).

So, deconstructive theory is bringing out internal contradictions or inconsistencies in the text aiming to show the disunity which underlies its apparent unity. Deconstruction critics often concentrate on a single passage and analyze it intensively. This reading explodes into multiplicities of meaning. They look for shifts and breaks of tone, view point, tense and time in the text. They look for omissions and absences to reveal the inconsistencies in the text.

Vachana readings are also brought under this scanner by some analysts who caused furor as the readings go against the previous readings. When vachanas are considered not as literary texts but as 'sacred texts reflecting faith of some community' then can these be brought under any analysis at all? These debates continue to spill over in public space as vachana readings are influenced by all these theories and movements time to time. Some analysts strongly believe that vachanas are anti-caste, anti-class, anti-Vedic, in brief anti-normative, but others feel that this aspect is only one of the many interpretations but can't be considered as the only meaning. There is strong influence of movements and theories behind every interpretations of vachana corpus. People under the sway of Bhandaya, Dalit and Feminist movements feel vachanas are anti-brahmin, anti-Vedic. But, critics who come under the sway of post structuralist theories and Derrida's deconstructive theories feel vachanas tend to bend for multiple readings.

BHANDAYA AS LITERARY MOVEMENT IN KANNADA:

Bhandaya as a movement in Kannada literature had begun after 1970s. Here and there, in fore words, introductions of Kannada anthologies of poems and short stories, poets like Purnachandra Tejaswi, Lankesh, Shanthinatha Desai expressed their tiredness, dissolution of Navya poetic movement. Purnachandra Tejaswi in his introduction to his book 'Abachurina Post Office' expressed his wish to search for new kind of poetic style. He says, for twenty years on the name of sincerity Navya poets were insincere, on the name of criticism. They have done politics, on the front of expanding personal experience; they have really narrowed down the ability to express. He felt, Navya style of writing poetry has become routine and clichéd. He also felt that their revolutionary ideas are limited to literature only. That means they lack any social orientation. Bhandaya and pragathi para writers brought up the question of commitment to writing and that includes social commitment at the movement level. By

1975, some of the important poems of Bhandaya like Siddalingaiah's 'Hole Madhigarahadu', Mangalore Vijaya's edited 'Kempu Kavya' have been published. Social commitment, social awareness and response to social problems have become agenda of Bhandaya poetry. Hand in hand Dalit literature grew along with Bhandaya. The agenda of Bhandaya literature are unity of all leftist movements: awareness on the part of writer of social and political turns; to raise voice against untouchability, castism, gender inequality and class oppression at the ground level. Bhandaya writers supported all progressive movements for oppressed people and trying to revive their culture. Struggle at the ground level along with creation of literary works have been added as very important component of Bhandaya literary movement.

Agenda of Dalit Literature has been described by 'Manaja' as: questioning the basis of values and ideology of religious practices which show inequality and injustice to dalits; to satirise and neglect these values in their writings; to portray the injustice perpetuated by feudal, Jamindary system on dalits for ages. We can see anger and fury in dalit literature of this time. Here and there, in midst of this anger there is space for feelings of love and affection. They have also showed interest to revive folk lore of dalit people which expresses their life.

Both Bhandaya and dalit literatures were inspired by Marxism. They show their identity with the problems of exploited class of people like dalits, socially, religiously backward communities, agricultural laborers and women. They have found literature as vehicle or medium for social revolution of classless and casteless society. They used language in a way that it has become powerful tool to express their anger, fury and complex feelings of helplessness in simple day to day language of theirs. Dalit literature was by and by inspired and influenced by Ambedkar's life and writings. It could take control of the anger and fury to express the complexity of feelings in poetry, thus dalit literature has come out as mature poetry in Kannada literature.

Another important development is that contribution of women writers have been consolidated at this time. The qualitative and quantitative increase of women writers in this period is commendable. Women writers have their own way of expressing themselves beyond and different from the perspectives of male, patriarchal values. They have used irony and satire in this direction in their writings superbly.

Vachana corpus is responding to all these literary movements and anxieties of the writers with its own contribution of vachanas from its vast repertoire. Almost all the Bhandaya, dalit and women writers looked towards vachana corpus in support of their agenda and they found what they needed. In this period vachana publication, interpretation, translation, vachana reciting and vachana readings are coloured by Bhandaya, dalit and feminist movements.

The ideas and ideology of Bhandaya, dalit and feminism movements affected and deeply colored the interpretation of vachanas at this time. Basavanna and his followers are hailed as first dalit thinkers of Indian social ethos in 12th century itself. Publisher after publisher of vachana translations into English, mentioned vachanakaras deep concern towards untouchables and backward communities. Vachana corpus in its way reflected concern for dalit and women, their social, religious inequality in deeply divided and exploited society by upper castes and feudal set up of 12th century society. Vachanakaras are hailed as the first feminist and dalit writers way back in 12th century i.e. when the Europeans were in dark ages. The European renaissance of 17th and 18th centuries and all its progressive elements were actually discussed and implemented at 'Anubhava Mantapa' by Basavanna and his followers. Vachanas, vachanakaras thereby Veerasaiva ideology is taken as the most progressive and rationalistic thinking. Vachanas were written on the basis of reason not on blind faith. They express universal values like equality, fraternity and democracy. They fought for underdog, against injustice and inequality perpetuated on them.

So much so, vachanas which express concern for dalits, identification with dalits and defining the status of dalits have become very popular vachanas often quoted by progressive, reformist elements hundreds of times.

The following vachana has been selected again and again by translators and publishers as it shows the definition, identity and view point of Basavanna towards dalits and it is taken as the most progressive vachana.

The man who slays is a paraiah
 The man who eats the carrion is a low caste person
 Where is the caste here-Where?
 Our Kudala Sanga's Saranas
 Who loved all living things
 He is the well-born one! (Angadi. S.M. & Menezes, 1967, p.193, Vachana-590)

Almost half a dozen vachanas of same theme are clustered at one place numbering 342, 348, 349, 590.

The concept of deciding one's status on the work he has done but not by his birth is the progressive, rationalistic idea of Basavanna and his followers in 12th century itself, though they were embedded in social ethos of natural, normative social hierarchy of that time. To break the existing normative values, thought patterns, world view and coming out of that and proposing alternative point of view in 12th century is considered as highly progressive, rationalistic. Basavanna's identification with dalits is expressed by one vachana after another made him first dalit writer. These vachanas are naturally selected in anthologies and they have become highly popular vachanas because of Bhandaya and dalit movements in second half of the 20th century.

His identification goes on like this:

Chennayya, the cobbler, is my sire,
 Kakkayya; the tanner, my uncle is;
 Chikkayya is my grandsire, lo!
 My elder brother is
 Bommayya the lutanist,

Then, why, Kudala Sanganna, do you not
Take cognizance of me? (Angadi. S.M. & Menezes, 1967, p.114, Vachana-348)

Almost a dozen vachanas of same theme clustered at one place numbering 337, 341 to 354 in S.M.Angadi & Armando Menezes translation of vachanas, they followed vachana order of 'Basavannanavara Vachanagalu' edited by Prof. S.S. Basavanal of 1950. This shows the modern vachana samputas are carefully structured on thematic basis, clustering vachanas at one place based on their theme though outwardly they are divided on the basis of Shatsthala philosophy.

One of the agendas of bhandaya movement is to expose, criticize, protest and satirize the dominant social, religious, cultural ideologies which perpetuated inequality and injustice on working class, backward communities. The Bhandaya and dalit movements influenced vachana publication so much that some of the vachanas of above themes are selected again and again, so they have become popular vachanas.

Basavanna says, the social status of man is not decided on caste or work he has done but on his chosen way of life, his perspective, his broad thinking and his struggle to reach higher status of beingness. Thus the most popular vachana for selection is:

Shall I call Siriyala a man of trade,
And Machayya a washer man?
Call Kakkayya a tanner, and
Chennayya a cobbler?
And if call myself
A priest, will not
Kudala Sangama just laugh at me? (Angadi. S.M. & Menezes, 1967, p.113,
Vachana-344)

There is bitter criticism against Hinduism, Brahmin priests, Vedas which supposed to create and sustain inequality and injustice. On line with dalit and bhandaya movements, these kinds of vachanas are highlighted.

What sir, these chanting priests
Do not do what they say: how's that?
One way for their ownselves,

Another for the holy books!
 It's proof enough, O Kudala Sangama Lord,
 To say these priests, born
 In Pariah wombs, eat beef! (Angadi. S.M. & Menezes, 1967, p.187,
 Vachana-544)

On line with Bhandaya and Dalit movements agenda that is to satarize the culture and values which perpetuate injustice, there is rich irony in this often selected vachana for anthologies;

In the sacrificer's house, who pours
 Ghee and so forth upon the fire
 Believing it to be god,
 Should fire break out and burn, they
 Sink water or street dust, and call
 The whole world to their aid with yells!
 They forget and blame Lord Kudala Sangama! (Angadi. S.M. & Menezes,
 1967, p.191, Vachana-584)

Apart from criticism and satire, there is a large scale war on supposed religious blind beliefs in society. There by some of the vachanas are very popular. These vachanas have multiple edges. They at the same time satarize blind beliefs and also oppose Hindu culture on the name of rationalism.

Seeing a snake of stone, they say
 'pour milk, do!'
 Seeing a real snake, they say
 'kill it!'
 If a Jangama who can eat arrives,
 They say; 'away!'
 And serve their dainties to a Linga
 That cannot eat.
 If you make little of our Kudala Sanga's Sarana
 You will be as a clod
 Knocking against a stone. (Angadi. S.M. & Menezes, 1967, p.32, Vachana-194)

There is bitter criticism, sarcasm on existing religious system. These kinds of vachanas are selected for anthologies again and again. This shows the influence of the larger thought patterns, ideologies dominant at present times like Bhandaya and Dalit movements.

Look you, the pot is god, the winnowing fan
 Is god, the stone upon the roadside too!
 The comb is god, the bow string too
 The jar a god, the pippet too!
 So many gods; there is no space

To put your foot! The only God
Is our Lord Kudala Sangama. (Angadi. S.M. & Menezes, 1967, p.30,
Vachana-561)

There are innumerable vachanas of these types, but some of them because of their imagery,
sarcasm against dominant culture highlighted by frequent anthologizing:

Cry, cry, O goat
That you are slain
In accordance with the Vedas!
Cry, cry, before them
That read the Vedas
Cry, cry, before them
That listen to the Sastras!
Lord Kudala Sangama
Will take a fit toll
For what you have wept?(Angadi. S.M. & Menezes, 1967, p.20, Vachana-372)

Another vachana goes like this;

O Sir, Whereever they see water
They dip in it;
O Sir, Whereever they see a tree,
They circle it!
O Kudala Sangama Lord,
How can they know Thee, they who seek
Water that dries up and the withering tree? (Angadi. S.M. & Menezes,
1967, p.32, Vachana-579)

Bhandaya and dalit movements lead to exclusive collections of vachana anthologies based on
these themes. C.R.Yaravintelimath and Dr. M.M. Kalburgi brought out ‘Heaven of Equality’
published by Karnataka University, Dharwad in 2003. It is translation of vachanas into
English based on the theme of equality taken from different vachanakaras’ vachanas.
C.R.Yaravintelimath also brought another vachana translation titled ‘Caste Eradication
Vachanas’ published by Karnataka University, Dharwad. He has also brought another volume
of translation of vachanas by women vachanakartis titled ‘Vacanas of Women Saints’
published by Basava Samithi in 2006.

FEMINISM – AN OVERVIEW:

Vachanas are now read as implementation of feminism in 12th century itself. The ideology of Basava supported equality of women in 12th century itself. The readings of vachanas in this perspective is also followed the familiar steps of international feminist movement.

The feminist criticism in the 1970s went into exposing what might be called the mechanism of patriarchy which the feminist critics at this stage exposed through studying how women were treated in literary works of the time. These textual analyses showed how women were treated unequally by existing social values. In the second stage, feminist criticism looked towards other kinds of approaches like Marxism, structuralism, linguistics so on for its orientation. It shifted its focus from pointing out treatment of women in patriarchal works to exploring the nature of female world and her psyche. In the fag end of 20th century and at the beginning of 21st century, Akka's vachanas have become popular, precisely because of this reason. Akka's vachanas explore the emotions of female psyche. Akka's vachanas express strong earning to her beloved Chenna Mallikarjuna. The vachanas are sincere expression of women's feelings to reach supreme bliss and joy through companionship. Around this time there is a lot of attention bestowed on collection, publication, translation and interpretation of Akka Mahadevi's vachanas. At this period, other women vachanakarthis are also taken into fold of publication and translation. There is consistent effort to dig out available women vachanakarthis and bringing these vachanas at one place. Apart from this much of critical and propagative literature and also biographies of women vachanakartis have come out. In critical parlor, they say in 1980s there was shift of attention from andro texts to gyno texts. So much so, texts of women writers have come into prominence.

FEMINISM AND ITS INFLUENCE ON VACHANA CORPUS:

Feminist criticism is also off shoot of post-modernist trend of pluralistic interpretation of the text. It has also inspired by Marxism along with Bhandaya, Dalit movements in 1970s in Kannada literature. Recently, there is a lot of reading of feministic ideas into 12th century vachanas, especially of women vachanakartis.

C.R.Yaravintelimath's translation of vachanas of women saints which is follow up of volume V of Samagra Vachana Sampute of Dr. M.M.Kalburgi. C.R.Yaravintelimath wrote an elaborate introduction to this book, exploring feministic ideals of today's world in 12th century vachanakarthis writings. The book titled 'Vachanas of Women Saints' is translated under UGC scheme of Emeritus fellowship for retired teachers. Introduction began with the section on 'The Women's Liberation Movement'. He continued his argument that Hinduism at that time was lost in rituals, ignorance, inequality and injustice. It is perpetuation of these evils was challenged by Basavanna and his followers. He says, 'the condition of women was miserable. She had become a victim of social and religious oppression.' (C.R.Yaravintelimath, 2006). He promulgated the well circulated theory of colonial masters that Dravidian matriarchal society was invaded by Aryan patriarchal race, then women got secondary position in society because laws of Manu. In this unequal society women 'living as she did in such a suffocating atmosphere, she was as good as dead. That is, a living and walking corpse, a worthless thing of no dignity and no identity; and a non entity.' (Yaravintelimath. C.R., 2006). From this condition Shivasaranas pulled down the walls of her prison, and extended the scope of her freedom beyond the four walls of her house to social, religious and spiritual worlds. She was made to realize her potentialities, both physical and spiritual and to enjoy equal opportunities with men. So the principle of equality becomes the main pillar of the Sivasarana society. The lives of various Virasaiva Women writers and their

vachanas are proof of the fact that the spirit of equality pervaded the atmosphere that prevailed in the twelfth century Karnatraka. (Yaravintelimath. C.R., 2006).

This seems to be a much too rosy picture to paint. The often quoted examples for equality of women at the time of Shivasaranas are a couple of incidents and supporting vachanas. One is the example of Ayadakki Lakkamma, wife of Marayya, reprimanding her husband for neglecting Kayaka and also for his greed of collecting rice more than what he needed for that day. Her vachanas go on saying;

Go! My Lord, your work is held up, please
We must offer with a firm resolution
To Marayya Priya Amaraeswralinga
The rice gathered with pure mind
From the dung hill of great devotees
Go, my Lord, please go quickly. (SVS, Vol V.V.631 quoted in
Yaravintelimath. C.R., 2006, p.76)

When Marayya gathered more than needed for the day, she says,

Greed befits a king
Does it befit a devotee?
Anger befits the messengers of death
Does it befit unborn ones?
Why the greed of so much rice for you?
God does not approve it
Marayya Priya Amaresvaralinga
Doesn't like it. (SVS, Vol V. V.628 quoted in Yaravintelimath. C.R.,
2006,p.76)

These two vachanas and this incident is shown frequently as the empowerment of women in 12th century for Shivasaranas. Is it reprimanding husband meant to be taken as women liberation. Can it be shown equality of women without questioning the heavily tilted patriarchal system of family structure at that time? The place of women in the institution of family is not questioned, rather, numerous vachanas in vachana corpus propounded unquestioning faith, loyalty, fidelity on the part of wife to husband. For example the following vachanas can be taken as examples.

Like the affection of a wife

Who does not give him food
To her lord coming, hungry home.
And yet laments his losing weight
His coming home is nought to her,
She does not serve him what there is
It is like an actor's griefless grief
O Kudala Sangama Lord! (Angadi & Menezes. S.M. 1967, p71, Vachana-218)

Another vachana goes like this:

Could you call her a lady-the gadabout?
Who calls whatever man she sees her Lord?
The men who having par taken
Of Linga Prasada, praise other gods-
Such shameless ones our Lord Kudala Sangama
Shall make for them
A pool of worms
Look you, a faithful wife has but one Lord. (Angadi S.M. & Menezes, 1967, p.202, Vachana-615)

One more vachana goes like this:

Look you, a faithful wife has but one lord (Angadi S.M. & Menezes, 1967, p.202, Vachana 616)

Or

I am amazed at your abandonment
Harlot! Who make glad eyes at Paramour,
Having a Lord to feel you and to clothe!
Our Lord Kudala Sangama
Will chop your handsome nose
Until the teeth show out! (Angadi & Menezes. S.M., 1967, p.203, Vachana-611)

The images used in above vachanas show rather demand unflinching loyalty on the part of the wife towards husband and any deviation is qualified by the words like harlot. So, the

devotion of Bhakta should be like devotion of wife towards husband, never vice versa, as there is no vachana in vachana corpus foregrounding this. It shows, the patriarchal family system, its values surviving very much in 12th century vachana corpus and accepted in 21st century as an example of feminist reading. But, many of the analysts talk of vachanakartis as first feminists because of the above example of Ayadakki Lakkamma, often quoted both in writings and also in speeches.

Still, it can be taken as an example of first phase of modern feministic movement where women entered into the fore of man's world i.e. they have become writers of vachanas along with men in 12th century itself and also participated in the debates on philosophical issues in 'Anubhava Mantapa'. They have in short bold and intellectual companions of their enlightened husbands, equally enlightened are themselves?

On the other hand, vachanakaras or Shiva saranas 'provided' equality of women by providing religious equality by allowing them to wear istalinga without any discrimination with her male counterparts. By 21st century as observation goes, 'istalinga' is worn more by women rather than by men as the lady is inevitably carrier of culture to the next generation. Another instance of equality is that of removing pollution at the time of menstruation. At the practical level the much needed rest is also removed from the life cycle. Whatever may be the things, the claim of equality, discrimination of gender seemed to be not so absolute but beginnings can be accepted at the level of ideas. Another point of similarity between modern feministic thought and vachanakaras is that vachanakaras came very near to the idea of 'gender as construction by society'. They come near to the idea of Simon de Beauvoir's famous statement in part two of 'The Second Sex (1943). 'One is not born a woman; rather one becomes a woman'. Some of the vachanakartis expressed the view that male and female as superficial difference and they are one at the level of soul. For example vachana of Goggavve can be quoted:

If breasts and plaits of hair appear on a person
 People call her a female
 If moustache and beard appear on a person
 People call him male
 But is the knowledge in the two
 Male or Female,
 O Nastinatha? (SVS, Vol. V. Vachana 696, quoted in Yaravintelimath.
 C.R., 2006, P.59)

We can see traces of first phase of women movement in 1970s i.e. women entering into man's world, imitating them and proving to be equally good in their enterprises. Women saints through their literary genius in 12th century proved that they were equally good in writing vachanas on their experience i.e. Anubhava and also fit to experience void, the enlightenment. Some of the women saints guided their husbands on the part of enlightenment. The question is that, these examples are exceptions or norm. Then without questioning the basic structure of inequality i.e. patriarchal family system and values thereby, can it be possible for woman liberation. Then suspicion will rise that something is amiss when they actually strengthen family system and its values and at the same time liberation of the women towards her freedom. They insist on complete harmony on the part of husband and wife, but left the burden of maintaining it on women. The best example for this attitude could be seen from the following vachana of Basavanna.

The husband venerates
 Sivalinga divine;
 The wife's devotion is
 For the goddess of graves!
 The husband takes the Grace
 From washing of the feet;
 The wife takes meat and wine!
 The piety of those
 Whose pots and pans are not kept clean
 Is like the washing of a toddy-vat
 But on the outer side,
 O Kudala Sangama Lord! (Angadi. S.M. & Menezes, 1967, p.34,
 Vachana-104)

The quoted vachana clearly shows how the scales are tilted towards husband/male whatever woman do is that of devotion of goddess of graves, wife takes meat and wine; where is the

freedom, liberation without fulfilling personal wishes or decision making, when following husband is the ultimate value in vachana corpus, then the talk of women liberation, equality of women in such absolute terms is a mirage and need to be suspected.

The recent phenomena of publication of Akka Mahadevi's translations like Songs for Siva – Vachanas of Akka Mahadevi, translated by Vinaya Chaitanya, published by Atamira Press, Oxford in 2005 show the second phase of modern feministic movement i.e. switching its focus from attacking male versions of the world to exploring the nature of the female world and outlook, and reconstructing the lost or suppressed records of female experience. The beautiful vachanas of Akka often quoted express deep felt emotions of women psyche.

For example,

Hear me, O Sister, hear!
 I dreamt a dream
 I saw areca, rice, a palm leaf and
 O mother, I saw a beggar,
 With pretty locks and white teeth
 Come home for alms
 Running after him who was beyond my reach,
 I took him by the hand
 When I saw Chennamallikarjuna
 I woke up. (Yaravintelimath. C.R., 2006, p.90)

Another example:

I felt as if
 A stream had entered a dried tank;
 I felt as if
 The rain had poured upon a dried plant;
 I felt as if
 Today the joy of this world
 And the goal of the other world,
 Had come, walking, to me.
 Look, I have been blessed
 At the sight of the feet of
 Guru Chennamallikarjuna (Yaravintelimath. C.R., 2006, p.101. Vachana 32)

Innumerable examples can be taken from Akka's vachanas which express woman psyche, emotion, feelings and daily chores. The language is mended to fulfill her purpose. She talks

through her body. Her vachanas are the best examples of exploring the nature of the female world and outlook. So much so, many of the translators, publishers are fascinated by her vachanas. It coincides with the second phase of modern feminist movement. In the third phase, the attention was switched to the need to construct a new canon of women's writings in such a way that neglected women writers were given new prominence. Exactly, that is going on now. 'The Sign' or 'Vachana Savira' has done this thing, by publishing vachanas of many women saints, unearthing them and foregrounding them. 'Vachanas of Women Saints' by C.R.Yaravintelimath has also done same thing by giving introduction of each of 33 women vachaakartis and translating their vachanas and publishing them. Recently, many anthologies are going for comprehensive collection of women vachanakarthis. Thus, we can see a strong interest of 21st century concerns of feminism superimposed on 12th century vachana corpus.

INFLUENCE OF THE POST-MODERNISM, DECONSTRUCTIONISM OF DERRIDA ON VACHANA CORPUS:

When we take recent trends in analysis of vachana corpus, there is trend towards this kind of analysis. Critics started questioning the inconsistencies, controversies and also diametrically opposing statements within vachanas of an individual vachanakaras. They pointed out at omissions, absences, silences the text shows and opposes the dominant interpretations of vachanas as an anti-establishment, anti-class, pro-dalit, rationalistic kind of statements. Vachanas have been taken as corpus and pointed out differing statements at different times.

So much so, Tarakeswar.S in his introduction to the translation series in 'The Sign' raises many such issues. Vivek Rai, the then Vice chancellor of Kannada University call Veerasaivism as decentralized monotheism in his foreword as vachanakaras talk of istalinga against stavaraling but have ankitha of sthavaralinga. These inconsistencies are questioned and discussed as the part of criticism of vachana corpus. O.L.Nagabhushana Swamy, editor of 'The Sign' also raises many inconsistencies of vachana corpus in his introduction. His

question is that all the available vachana manuscripts date from the 15th century, almost 250 years after the vachanas are composed. These vachana manuscripts are compiled at different times and for different purposes. The very concept of compiling texts for a particular purpose has an inherent paradox; these compilations not only preserve earlier texts in circulation (both written and oral) by including them in their new compilation, but also exclude a large body of vachanas which is not suitable for their stated purpose. Sometimes, they might have added new vachanas or changed some of the existing ones to make their compilation a coherent one. In continuation, he writes, same vachana is attributed to many with different signatures and scope for interpolations, and also conflicting ideologies, viewpoints in democratic nature of the movement. These reflections of multiple viewpoints facilitated them to be used by different ideologies to appropriate them in 20th century. He says vachanas are understood as the modernist movement of Kannada literature. He also says, whether vachanas reflect Shakti Visistadvaita or Vissitadvaita or Shatsthala originally or later appropriated to reflect these ideas are debatable.

There is strong suspicion regarding language of vachanas itself. It is expressed by Tarakeswar in his introduction to Kannada classical Texts in Translation series of 'The Sign', he writes the language of the vachanas appears to be simple but is actually not so. It is unresolved question as to how the language of the vachanas is closer to today's standard variety of Kannada, which is a product of 19th and 20th centuries. Many regarded it as the spoken variety of Kannada (because vachanas were oral compositions, to begin with) that was prevalent during the 12th century. But, again the question that crops up is how people of different regions, sometimes even of those regions where Kannada may have been non-existent, gather together at Kalyana and use a form of Kannada that was communicable not only during the period, but more or less even today. This strong suspicion on the language of the vachanas itself liquidates the meaning of the vachana and it will trickle down to

interpretation. He also feels that the aftermath of the dispersal of the Sharanas from Kalyana seems to signal the end of the movement, but what appears as the residual that has come down to the present, might be the shape the movement took later on.

Tarakeswar suggests that many of these questions could be resolved through comparing other documents over these centuries like oral epics, swara vachanas, tatva padas etc. He is very near to the modern critical methods of historicism, new historicism and cultural materialism. Naturally, as professor and academician Tarakeswar and O.L.Nagabhushana Swamy knew well what is going on at international level in critical theories. O.L.Nagabhushana Swamy also says that Kannada scholars have to resolve many issues regarding vachana corpus.

H.S.Shivaprakas in his introduction to his translation of vachanas, 'I Keep Vigil of Rudra, The Vachanas' also raises the plurality of interpretations, I quote, 'the first hand reading of the incredibly voluminous vachana corpus suggests that vachana texts, though mostly individual experience oriented and anti-Brahminical in spirit, bear such a highly complex relationship to other schools that most of the above arguments seem partial and selective'.(Shivaprakash. H.S, 2010) In his foot notes, he mentions Blake R.Michael's The Origins of Virashaiva Sects, 1992, saying that Virashaivism is essentially in consonance with Brahminism.

So much so, there are no facts but only interpretations. The criticism of vachana corpus in decentralized modern world takes different roots; the plurality is reveled rather than shunned.

CHAPTER V

THEMATIC CONCERNS IN VACHANA TRANSLATIONS AS REFLECTED IN INTRODUCTIONS, PREFACES AND FOREWORDS

This chapter mainly looks into the prefaces, introductions, forewords of various translations of vachanas into English. These introductions, prefaces, forewords bring out the motives behind vachana translations into English. They also reflect the socio historical pressures on publishers and translators to go for these translations. We can also see how these pressures direct them to take up certain stand in selection of vachanas and also interpretation of vachanas. Basically, translation is taken as interpretation in one sense. The original vachana is understood by the translator in his own way and then translated into English. What made him to interpret and translate in a particular way is generally guided by his ethos at the time of translation. This can also be gauged through these forewords, prefaces and introductions.

The available translations of vachanas into English span from colonial to independent India to modern globalized world. We can see the play of dominant ideologies, heuristics, working throughout these prose documents and how they influenced the way of translations.

ISSUES OF UNIFICATION OF KARNATAKA AND INDIAN INDEPENDENT STRUGGLE-THEIR INFLUENCE ON VACHANA TRANSLATIONS:

The preoccupations of 'pre-independent' translators of vachanas with the issues of Indian independent struggle at one hand and also with unification of Karnataka at the other hand dictated the directions and final result of translations. These issues also guided the editing and publishing of Kannada vachana samputas. It is to be noted here that there was Gandhi

wave and his social reforms during pre independent era. Gandhiji's insistence on 'Eradication of untouchability' and other policies like village self sufficiency, Khadi movement, Swadeshi movement inspired the community intellectuals to revive vachanas and also write lengthy forwards, prefaces reflecting these ideals. Schouten refers to this, I quote, 'instead of the former focusing on the Virasaiva Sanskrit tradition, a new orientation towards their Kannada heritage arose. Basava was honored again, not always as the founder, but at least as the reviver of the Lingayata religion. His anti-Brahmana stand point in the preceding age mostly withheld out of shame, was again defended as a necessary and honourable reaction to the circumstances of his time. The vachana literature was rediscovered mainly because of the enormous efforts of P.G.Halakatti. He collected the manuscripts of the almost forgotten vachanas from all over the Kannada speaking country. His editions of the vachanas created a new awareness of the own tradition. (1995, p-79).

We can see the change of orientation of the Veerashaiva community from Sanskrit to Kannada and also unearthing of the issues which were neglected in 15th and 16th century of revival of Veerashaivism. This was mainly due to the pre independence ethos of social reformation at one hand and also Kannada vachanas were given importance over Sanskrit due to the pressure of unification of Kannada land and trying to counter the pressures of other languages like Marathi in Mumbai Karnataka area. Community leaders like Hardekar Manjappa established Ashram in Hari Hara and extensively toured to propagate Gandhian ideals on one hand and he was instrumental to begin celebration of Basava Jayanthi in 1913. He also distributed thousands of copies of vachana collection booklets freely. P.G.Halakatti consistently supported unification of Karnataka. He published 'Shivanubhava' quarterly journal in 1926 for publication, propagation of Verashaiva philosophy and Kannada values. At the same time, in 1927, he started 'Nava Karnataka'

weekly to create awareness of the people over the political issues like independence struggle, status of Kannada and Kannadigas and need for unification. P.G.Halakatti was made President of All India Kannada Sahitya Sammelana in 1926 conducted in Bellary as recognition of his services to Kannada language and literature. He was made President of 'Karnataka Ekekarana Parishat' in 1928 and also President for 11th All India Lingayat Mahasabha which was conducted in Dharwad. The same goes without saying of other community leaders like Sirisangi Lingaraj, Sir Siddappa Kambli, Deputy Chennabasappa, Varada Mallappa, Aratala Rudragouda and also monastic leaders like Hanagal Kumara Swamiji and Murugodu Mahanta Shivayogi who was instrumental in donating five lakhs rupees to establish a chair in Karnataka University to publish and propagate Basava literature. It is to be recorded that the funds remained after celebration of Mahantajja's birth centenary celebrations was diverted to establish Basaveswara Chair at Karnataka University. 'After meeting all the expenses rupees three lakhs remained surplus. The celebrations committee thought it fit to use it for the development of the Murugodu Matha. But Mahantajja said, 'No, the devotees have contributed it for the celebration. It is public money. Let it be used for public good. After hard thinking, the committee decided to establish Basaveswara chair at Karnataka University. But Rs five lakhs was required to establish a chair..... Enagi Balappa the grand old man of Kannada theatre performed many benefit shows of his celebrated Basaveswara drama and donated one lakh and a half collected there from. The rest of the money falling short was contributed by devotees. The Basaveswra chair came to be established in 1970 and has ever since, been doing good work. (Basava Journal, Octo-December 2013, Vol-43, No3, P-49, Basava Samithi, Bangalore).

All these efforts by all these people resulted in continuous effort to publish vachana literature and thus naturally translation of vachana literature into English as it was direly needed for international exposure.

COLONIAL CONSCIOUSNESS : A NORM:

We can see the influence of colonial consciousness and the way western civilizations looked upon the Indian culture for ages on vachana interpretation, selection and translation. The vachana translators unconsciously took the stand of major normative frame works prevalent at that time in interpreting and translating vachanas into English. Some of the strands which were fore grounded on modern vachana interpretation were the supposed normative frameworks of European values like equality, fraternity and liberty. These normative frame works were taken up by the publishers, translators unconsciously without going into the details of, what is equality, liberty and fraternity in terms of background of western social and cultural structure at the time of French revolution, particularly to those cultures. I mean to point out what was the meaning taken by or given to equality, fraternity, liberty at that time concerned to the issues of those people. Can there be any universal meaning attributed to these words across the times and cultures. If so, what are the concepts of equality, liberty and fraternity? Do they differ in color and shades of meaning, when they are applied to the other cultures and times? This is the question often overlooked by the publishers and translators of vachanas into English. Curiously enough, these conceptual meanings were purportedly taken back to eight centuries earlier to Indian conditions. The publishers and translators were of the view, that too without any trace of doubt, that Basavanna and other vachanakaras fought for equality, liberty and fraternity of the masses. Do we see such similarities between class struggles and political set up of 18th century European world to that of 12th century medieval

Kannada society? For what kind of equality, fraternity and liberty Basavanna and other vachanakaras fought in 12th century is not clear. Is it the same equality which was achieved by French revolutionaries to that of equality achieved by Sharanas in 12th century?

There seem to be a kind of uncritical, half handed use of concepts there by words by the publishers and translators in their forewords and introductions while interpreting 12th century vachanas and talking of achievements of vachanakaras. This tendency of using social concepts was prevalent in pre-independent and immediately after the independence. These concepts are superimposed on 12th century vachanakaras. It was the major trend up to 1970's seen in these prose pieces.

In these prose pieces, the language of Swamiji's against supposed Hindu culture raise the doubts that they are unconsciously fallen into the thought process of western view of Indian culture. They are continuing it even after the colonial powers left the country. This leads to the suspicion that Veerasaiva Swamijis who were products of colonial education in their formative years found strong arguments in vachanas in support of them and interpreted those vachanas in this particular way and popularized them. In this process, they fixed the meaning of these vachanas as only possible meaning.

Colonialism in its long rule of around 400 years occupied 85% of the world. The colonies as it were called and the people were called natives, were oppressed, ruled and exploited to the core. In this process of long oppression and exploitation the western powers like British, France, Germany, and Portuguese had employed myriad means of oppression. The rule was not of only physical violence, military power but also that of cultural onslaught. Frantz Fanon in his work 'The Wretched of the Earth' talks of this phenomenon in the context of French rule in Algeria. He says, 'colonialism is not simply content to impose its

rule upon the present and the future of a dominated country. Colonialism is not satisfied merely with holding a people in its grip and emptying the natives brain of all form and content by a kind of perverted logic, it turns to the past of the oppressed people and distorts, disfigures and destroys it'. (Frantz Fanon, 1963, P-169)

This systematic devaluation of native cultures including that of Indian was done on the name of historical, cultural, philological, linguistic, scientific studies in colonies. The whole studies were grouped under orientalism, Edward W Said in his work of the same name analyses this phenomenon of letters in his book. He says 'Orientalism' talks of eastern cultures through the perspective of western points of view from the vantage point of power. For them 'east is a career' as said by Benjamin Disraeli and 'East cannot represent themselves, they must be represented' as Karl Marx said. The position of power and superiority was taken by writer after the writer, though they were all praised on the name of humanity, liberty, equality and brotherhood. Said expresses this, 'under the general heading of knowledge of the orient and within the umbrella of western hegemony over the Orient during the period from the end of the eighteenth century, there emerged a complex orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in anthropological, biological, linguistic, racial and historical theses about mankind and the Universe, for instance of economic and sociological theories of development, revolution, cultural personality, national or religious character. Additionally, the imaginative examination of things orient was based more or less exclusively upon a sovereign western consciousness out of whose unchallenged centrality an oriental world emerged, first according to general ideas about who or what was an orient, then according to a detailed logic governed not simply by empirical reality but by a battery of desires repressions, investments and projections..... that they were shot through with doctrines of European superiority,

various kinds of racism, imperialism and the like.' (Said, 1979, p-75). A large army of missionaries, bureaucrats, social scientists, linguists worked for years to prove that culture of colonies or eastern cultures as primitive, inferior, savage, and barbaric. 'Everything will be done to wipe out their traditions, to substitute our language for theirs and to destroy their culture without giving them ours'. (Frantz Fanon, 1963, p-13). It has also succeeded in planting seeds of inferiority of one's own culture in the population of natives through its education. 'Colonialism has made the same effort in these regions to plant deep in the minds of the native population the idea that before the advent of colonialism their history was one which was dominated by barbarism.' (Frantz Fanon, 1963, p-171). The great humanists of western literature like John Stuart Mill, Arnold, Carlyle, Newman, Macaulay, Ruskin, George Eliot and even Dickens had definite views on race and imperialism. Mill for example made it clear in 'On Liberty and Representative Government' his views there could not be applied in India because the Indians were civilizationally, if not racially inferior. (Said, 1979, p-14).

The literature of European powers highlighted time and again the lapses, weaknesses, blind beliefs, barbarism of native cultures which was seen through their coloured glasses of their own value system. When this value system was sunk deep into the psyche of western educated native intellectual for him everything his own culture represents become negative, retrogressive and ashamed of. He becomes alienated from his own culture. 'Every effort is made to bring the colonized person to admit the inferiority of his culture which has been transformed into instinctive pattern of behavior to recognize the 'unreality' of his nation and in the last extreme the confused and imperfect character of his own biological structure.' (Frantz Fanon, 1963, p-193) But, he knew that somehow he has to uphold his dignity his identity on the face of severe onslaught by the colonial ruler. So, he turns to his past, his culture and tries to glorify it and also at the same time, he tries

hard to reform it in his anxiety to answer the western lies or accusation of his culture. Fanon talks of this phenomenon, 'in order to ensure his salvation and to escape from the supremacy of the white man's culture the native feels the need to turn backwards towards his unknown roots and to lose himself at whatever cost in his own barbarous people. Because he feels he is becoming estranged, that is to say because he feels that he is the living haunt of contradictions'. (Fratz Fanon, 1963, p-175). To tear himself from this state of rejection and acceptance of his culture, he has to find the way of glorification and at the same time accepting certain weaknesses pointed out by westerners time and again and seeks reformation. The same thing has happened at the time of pre-independent era in Indian society. Reformers after reformers try to glorify the past of India with tags of reformation. Vachana translation also naturally caught in this whirlwind. Glorification and reformative zeal form the core of vachana translation an interpretation in Pre Independent era.

But most of the intellectuals who cannot choose western or their own culture, who were in throes of contradiction naturally choose to be universal. 'But most often, since they cannot or will not make a choice such intellectuals gather together all the historical determining factors which have conditioned them and take up a fundamentally 'universal stand point'. (Said, 1979,p-176). They naturally talk of humanitarian and universal soul and universal brotherhood.

The native intelligentsia search these universal values like humanitarianism, equality, liberty, democracy, gender equality so on so forth in their literature and highlight them. The same thing has happened in vachana interpretation and translation. All these values are found in vachanas of 12th century and highlighted as the only interpretation. But the contradiction is that the native intelligentsia in colonial period could not see the glaring

lacunae in the word and deed by the colonizer. He is talking of equality but denying equality to the native population and showing subtle and blatant racism on these populations through direct means of oppression or military and police and through the indirect means of literature.

This literature time and again shows the immaturity and childishness of native cultural myths. Wuth's edition of 'Prakkavya Malika' collects and prints 'Basava Purana' in mid 19th century but adds comments that the incidents around Basava's life were nothing but immature cock and bull stories. On one hand selective collections, preservation of native literatures by oriental scholars and then denigrating them was a kind of cultural hegemonial practices consistently adopted by colonizers.

The liberty, democracy, right to rule themselves were blatantly denied to natives and brutally oppressed when these just causes were asked but at the same time these values were propagated as universal values. The native intelligentsia took up the call, read the western humanitarian writers and searched the same in their literatures. Kumara Swamiji of Navakalyana Muth published series of books comparing vachana corpus to western philosophical thought. The thing is that the plain obvious truth of inequality, oppression of colonial powers could not be perceived by native intelligentsia but highlights their ideals of western culture as universal ideas to be followed. The large section of populations in Indian villages in colonial period was kept under the feudal lords of the villages who were indirect agents of colonial rule. 'The mother country is satisfied to keep some feudal ruler in her pay; there, dividing and ruling she has created a native bourgeoisie, sham from beginning to end; thus Europe has multiplied divisions and opposing groups, has fashioned classes and sometimes even racial prejudices and has endeavored by every means to bring about intensity the stratification of colonized societies.' (Frantz Fanon, 1963, p-10).

Unlimited powers were given to these middle agents and the caste structure and oppression based on these structures were intact, protected by British administration through these agents. But, at the same time they showed Indian caste system was one of the heinous system practiced by any civilization. Only post independent consistent reforms in social, administrative, educational and legal fields ameliorated the poverty of rural people and loosen the caste barriers in modern India.

Colonial rule was satisfied to keep the system intact, divisions in the society intact to facilitate divide and rule policy but denigrate Indian culture for the same reason. These contradictions were overlooked by westernized Indian intelligentsia and sang to the tune of universalism and lamented for the lack of these values in their culture and tried to reform it.

Interpretations of vachanas and their translation exactly fit into their frame work. When we see innumerable instances of denigrating Indian culture by the writers of prefaces of Vachana translations into English and glorifying presence of western, universal values in vachanas of Shiva Saranas of 12th century, we feel these writers straight fell into the pit of colonial consciousness. But at the same time the obvious inequality, denial of liberty, democracy to large part of humanity by the colonizer was not even passing mention anywhere in these prefaces. The two things again and again mentioned by western orientalist as signs of barbarism in native culture were that of 'polytheism and polygamism'. Whether it is in Arab or African or Indian societies. It was shown time and again that the natives were lascivious, licentious, and undependable. Against this background Christian values which were secularized as monotheism and monogamism as superior values were brought into limelight. Vachanas which have been given importance in translation also highlighted these themes. But the literature which blindly followed the

contours of westernized Indian intellectual, obviously blind to the ground situation, praises equality, liberty, fraternity, eradication of all kinds of inequalities without suitable administrative, legal, sociological reforms. All these contradictions, we can see in vachana interpretation, translation and also selection of vachanas for English translation. The writers of prefaces, publishers, translators fell into the pit of colonial consciousness and sang the tune of orientalist and their hegemonic superiority.

But as the time progresses, we can see the stress laid on these kinds of bitter criticism is reduced a lot. Different kinds of issues are prominently taken up in introductions in recently published translations. There is only passing references, against caste and idolatry but these issues are not stressed that much. The language used by these entire publishers raise the doubts whether the community is trying to assert as higher caste equivalent and superior to Brahmins. It seems there is friction between these groups and also struggle to establish their identity. This suspicion and political grievance are the issues of discussion in the present times.

In the lengthy introduction to Armando Menezes and S.M.Angadi's translation of Basavanna's vachanas, Swamiji continues his attack on customs like the purohits offering food to the fire and offering food to snake of stone. He says cobra worship is meaningless. But again ground reality is different. He quotes the vachana,

O Sir, wherever they see water
They dip in it - ((ed. Deveerappa, 1967, Vachana-579)

Swamiji says, 'all these base practices and customs have come into vogue because of the selfishness of the purohits, and such other priestly class. They exploit the people. They fail to practice according to their own precepts. The people should refuse to observe such customs.' (ed. Deveerappa, 1967,page 32)

One doesn't fathom whether Basavanna talked of lack of awareness about real self on the part of the devotees as they routinely follow their customs. Was he trying to create awareness of self in them or he criticized Hindu faith bitterly was not known. But, publishers of vachanas take later view because of the times they were brought up and leading life.

The introduction runs around 70 pages of these kinds of bitter criticism, as it is impossible to quote all of it. It is clear that there is bitter criticism against existing customs and cultural practices in language of colonial and post colonial times continuing the legacy of colonialism.

FEMINISM AND DALIT ISSUES::REFORMING ZEAL:

Many of the scholars have been continuously pointing out the issue of feminism and dalit upliftment in vachana corpus continuing the colonial thought process. But, some of the scholars are suspicious of this tendency of publishers/translators i.e. reading of the present day concerns onto the 12th century vachanakaras. For example, these two issues, one is that of 'feminism' and the second is 'dalit movement' of the present day developments are read uncritically in the interpretation and translation of vachanas. Vachanakaras are hailed as the first feminist and dalit writers way back in 12th century i.e. when the Europeans were in dark ages. The European renaissance of 17th and 18th centuries and all its progressive elements which were already discussed were analyzed and implemented at 'Anubhava Mantapa' by Basavanna and his followers. This type of argument is part of the 'complex syndrome' or 'cluster of ideas' which say Veerasaivism is the progressive religion which reformed the degenerated Hindu religion. It again becomes part of the larger picture of 'critique of Indian culture' by western intellectuals which is enthusiastically accepted by the Indian intellectuals. The pre independent scenario of

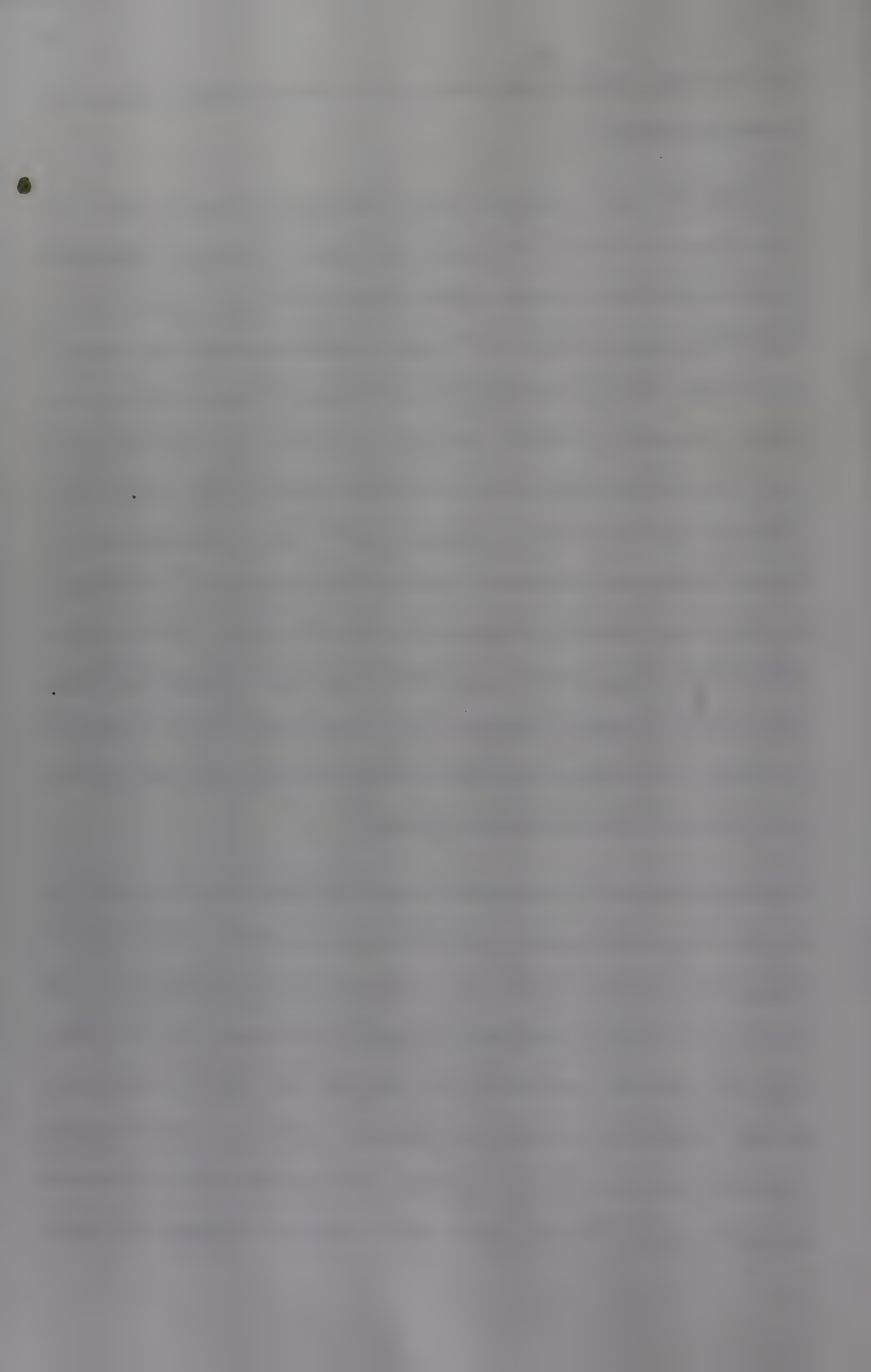
Indian intellectuals biting the cake of 'Hindu, Indian degradation and urgent need for reforming it through surgery and medication is seen as widespread phenomenon in introductions and prefaces. The reformist cult of Raja Ram Mohan Roy, Vivekananda, Bankim Chandra Chatarjee, Rabindranath Tagore of Bengal intellectual group enthusiastically followed by western educated youth of that day. This reformist zeal of the Indian intellectuals was the basic corpus that constituted the curriculum of social science text books of post-independent era. The generation which was continuously fed upon these ideas in the formative years, uncritically accepted this particular way of looking at the 'Indian culture' as the degraded one which needs surgery. These ideas percolated in to the stand taken by the publishers/translators in forewords, introductions, prefaces of vachana translations. They equated, again and again, vachanakaras of 12th century along with the Bengal intellectuals of first half of 20th century except that vachanakaras began this work of reform on war foot in 12th century itself. What I mean is, the reformatory elements present at the time of colonial/pre independent period actively influenced the vachana selection, interpretation and translation. The concepts, words chosen in English for certain words of Kannada by the translators show these tendencies.

Coming back to the issue of 'feminism', the often quoted incident of 'Aydakki Lakkamma' reprimanding her husband Marayya for picking up much larger amount of rice from the fields than needed for the day is an instance of freedom allowed to Veerasaiva women at that time because of vachanakaras culture of treating women as equals. It is also extended to many more things. She objected her husband's collection of rice more than what is necessary as greed on the part of her husband, so, she rejected it, rather enlightened her husband on this issue. Is the act of reprimanding her husband itself represents feminism or her awareness of philosophical concepts is feminism is not clear,

when it is again and again quoted, written as an example of feminism expressed by vachanakaras as a whole.

The modern 20th century feminism is an elaborate ideology which shifts its stand time to time and also place to place. They question basic structure of social organizations and strive for different kind of equality in entirely different kind of social structure. Can we import the same and attribute it to the 12th century vachanakaras and their social structure? Was Ayadakki Lakkamma, questioning the gender inequality inherent at that time in the structure of institution of the family itself? Such questions again force one to take up the stand that forewords/introductions use uncritically the concepts and words across the times and contexts and attribute them to vachanakaras and 12th century social conditions. This particular incident is not only used as an example of ‘feministic leanings’ of vachanakaras but also all other readings like ‘non-possession of Gandhian ideology’, Marxist ideology and also modern economic theories possessed by vachanakaras. In a nutshell, this incident is portrayed as an example of progressive nature of vachanakaras. There is no mention of the changing social conditions in globalized world and rethinking of these ideas critically by the publishers and translators in their introductions.

Another important and often quoted issue by almost all the publishers is the question of all inclusive attitude of vachanakaras towards dalits rather untouchables. All the writers have mentioned how Basavanna gave utmost importance to dalits/untouchables in his movement. The vachanas often quoted in support of this argument where Basavanna called some of the dalit vachanakaras as God, father, Guru. This issue led to the linking of the other complementary issue like how Basavanna provided space for all backward communities, working classes in his movement. Whatever might be done by Basavanna and his followers in 12th century were a different issue but, the language and tenor of



introductions/prefaces reflect 20th century period pieces rather than 12th century period pieces.

AMBEDKAR, GANDHI, BUDDHA AND BASAVA:

Basavanna was made Ambedkar, Gandhi, Buddha born in 12th century. There is no critical evaluation of how Ambedkar viewed the problem of dalits in pre independent context and how Gandhi is totally different in his approach towards the same. The writers of these introductions seem to glorify the fact that Basavanna tried to build 'egalitarian' society and how he was forerunner of Ambedkar and Gandhi. But, they never paused to analyze where and how Basavanna and other vachanakaras fit into the frame work of modern dalit movements beginning with Ambedkar, Gandhi to Phule and other dalit thinkers.

There are an extensive writings in introductions/forewords regarding vachanakaras effort to build a casteless society. Almost all the translators/publishers touched upon this point, elaborated it and also extensively quoted vachanas which portray casteless society of Sharanas. This issue is also dealt uncritically by the writers of prefaces. Many of the strong views expressed in these prose writings, seemed to be the result of the pressures of the modern intellectual ideas floating around. Modern intellectuals have taken cue from the colonial thinkers that caste is an evil in Hindu society, which should be bulldozed to get all kinds of equality in society. So much so, advocates of casteless society found its strong proponents in vachanakaras. Various vachanas talk of identification of vachanakaras with down trodden, untouchables and other backward communities.

Vachanakaras might be building a group for specific purpose/purposes like attaining salvation through 'istalingopasana'. The question is forming a group for a specific purpose will lead to demolishing of all other groups. Basavanna and vachanakaras attitude of all

inclusiveness, was it really reforming Hindu society or building their own group for salvation or whatever other purpose. The writings in introductions give us a view that sole purpose of vachanakaras was to revolutionarily reform and change the whole society into egalitarian, casteless society. The enormous stress given to this aspect of building casteless, egalitarian society attributed to Basava and others seemed to be the 20th century phenomenon.

VEERASAIVISM AS PROGRESSIVE RELIGION BASED ON REASON AND MONOTHEISM:

Some other important issues touched upon in the prefaces/introductions of translations are like Veerasaiva religion as the religion based on reason, its monotheism and its opposition to idolatry. There seems to be diametrically opposite stand taken by these publishers in one and the same introduction. In one way, they wanted to show Veerasaivism is the religion based on reason as it stood on the pillar of critical analysis of the concepts at Anubhava Mantapa by the concerned stake holders including women and out castes. On the other way round, there is urgency on the part of the community to portray 'Basavanna' as the prophet like Jesus and Pygumber who built a monotheistic religion called Veerasaivism/Lingaitism/Basava dharma on the line of Islam/Christianity. Sri Sivakumara Shivcharya Swamiji of Taralabalu Math in his introduction to 'Vachanas of Basavanna' ed by C.Deveerappa, talks of 'place of Reason in Religion' He says, 'absence of thought particularly in the religious field is responsible for pulling down the human life to the abysmal depths of degradation. Basavanna opposes thoughtlessness at every stage and every minute. According to Basavanna thoughtless knowledge is ignorance, thoughtless faith is blind faith. Thoughtless worship is demon worship. The faith should be on reason. They should remain inseparable'. (1967). There is inherent contradiction in these

statements. In the same introduction, he also talks of removal of priest and concept of worshipping 'istalinga'. The 'wearing of Linga resolves all differences'. Linga would fulfill the purpose of universal religion. For Basavanna Linga is not the symbol of caste but symbol of Dharmas. It is the means of equality and dharma. (1967).

The concern is that 'reason and faith' can they co-exist. Can there be 'religion based on reason' when the religion itself is based on faith. Is faith could be questioned on the lines of reason? Then what is the meaning of reason? Publishers of translations say Veerasaiva religion is based on reason. Once again it seems, they bit the cake of anti Indian stand taken by western cultures straight away that too uncritically. We can recall here, the often selected vachanas for translation include vachanas condemning the practice of 'idolatry and animal sacrifice' like 'Kalla nagara Kandare' and also vachana condemning animal sacrifice and homas and yagnas.

The vachana 'ullavaru Sivalaya Maduvaru, Badavaru Naanenu Maduvanu' has come into high currency after it has been extensively analyzed in the introduction of 'Speaking of Shiva' by A.K. Ramanujan. He equated Christian Protestantism with Veerasaivism in the context of Catholicism and Hinduism. There is comparison of Veerasaivism with Christianity and Islam and at the same time there is a contrast with Hinduism. There is consistent highlighting of elements opposing to Hinduism in the introductions. It seems this way of looking is more influenced by 20th century ethos.

VEERASAIVISM AS 'SECULAR' RELIGION:

Another word used in introductions is that of 'secularism'. Basavanna is the secularist and Veerasaivism is the secular religion. The word itself smells of 'post independent ethos' in multi religious atmosphere of India rather than 12th century ethos, where the different

ways of worshiping was considered as different religions. The labeling of religions like Buddhism, Jainism, opposed to Hinduism was constructed by colonial scholars; later Veerasaivism was added to this band wagon. The word secularism, secularist practices have been brought out by British Raj for its smooth administration in colonial times. It did not want to interfere in day to day affairs of Hindu or Muslim or for that matter any local cultural issues. It thought better not to touch upon them after 1857 Sepoy mutiny. They also used secularist tag to promote one or the other religion and by the way divided the communities for its convenience sake. The same idea of non-interference and interference in religions and cultural issues was adopted in Indian constitution. As the awareness of the communities increased, the things get complicated; the importance of the concept of secularism and the usage of the word gained a lot of currency. Then the usage extended to pseudo secularism so and so forth. In this backdrop of multi religious, cultural, linguistic society, the concept secularism is highly discussed issue. But, Basavannna and vachanakaras are called secularists. To quote, “Secular life as related to Divine Life”, Life on earth is equally important to life above.” (Armando Menezes and Angadi S.M., 1967). But, at the same time vachanakaras are blamed as intensely monotheistic and there is intense non-tolerance of other religions or ways of practice towards their Gods. Can one be secular and monotheistic? Can one be secular and be religious? That is the thing the Christianity and western culture achieved in colonial administration. These are the questions which inevitably arrive on to the scene when we use the words and concepts in an uncritical and emotional way.

There seem to be attribution of these words to 12th century vachanakaras because of 20th century post independent and post emergency scenario. The tendency of dividing secular life as separate from religious life is the phenomenon in modern India. In secular life one can do his job independent of his religious identities and in religious life one will follow

his faith. Religion in house and secular outside is the concept generally followed by people in modern times. But, in 12th century, the life is intensely religious and nothing secular about it. The use of words carries somewhere, unmistakably tinge of 20th century ethos but attributed to 12th century vachanakaras. In this context, O.L.Nagabhushana Swamy in his introduction to 'The Sign' says, 'all these debates and controversies have their role in the present day political and social reality of Karnataka and show how certain politics – cultural questions are being negotiated with the help of vachanas.' (Nagabhushana Swamy O.L., 2007). He further continues, 'one of the trends in modern days is problematizing reading of present day concerns into vachanas. It may not be appropriate to look for the present day ideals or read into them present day concerns. Some read feminist stances in vachanas of women vachanakaras.' (Nagabhushana Swamy O.L., 2007).

PROJECTION OF BASAVA AS PROPHET: THE QUESTION OF IDENTITY:

Another issue which has been highlighted in introductions is the devotional element of Basava's philosophy. Many of the selections of vachanas in anthologies are based on this devotional element of these vachanas. This devotional element in vachanakaras is universalized by comparing it to other Indian Bhakti cults and also mystical experiences of saints of Christian religion. But, at the same time, the stress is given to Basava's practicality. In the preface written by A.Sunderraj Theodor and Devendra Kumar Hakari for their translated work 'Thus Spake Basava'; an elaborate comparative study is being made between Basava and Christian saints and also Indian Bhakti figures. I quote, "his mysticism which has a lofty conception of God had striking parallel with those of other well known mystics – both East and West and his appeal therefore is easily universal. His teachings and devotion to God is compared with Manikkava Chagar, Pattinattar and

Tirumular of the Tamil country as well as Tukaram , Mehardas and Kabir from the North India. As comparative study, the mystical ecstasies experienced by the Spanish saint, St. Teresa of Aliva come close to St.Basava..... ‘Let the will, “said Teresa, “ quietly and wisely understand that it is not by dint of labor on our good purpose with “God, and that our own efforts are only great logs of wood, laid on without any discretion to quench this little spark. Mystic practices of St. Simeon stylites are mentioned. It emerges that mysticism of Grace for God’s revelation of Himself. This is called doctrine of Grace by preordination casts a strong slant in Basava’s teaching also. Basava doesn’t advocate discarding the business of living, withdraws from life in any regard does not accord with his idea of spirituality. St.Bernard says ‘Love of God’ means love of himself for God’s sake. Basava’s teaching affirms the world solidly in the same way as St.Bernard does. “The world is Lord’s Mint’ says Basava. Work which is man’s right and through which he cannot only praise his maker but also use it as a means of Grace. Basava announces caste as sin against the most high and his essential unity. The spirit of work not only implies that work should be done well and with a sense of dedication, but whatever is done, should be done to the glory of God. Basava truly saluted the devotees who follow an occupation, however, humble.... Some mystics like Tukaram and Namadeva bitten by unwordliness resulted in their wives and children often having to go without food. In theory they resemble St.Francis of Assissi.

Basava has been continuously highlighted and vachanas attributed to him are published, translated at the beginning. Later, there is a kind of diversification and inclusion of other vachanakaras’ vachanas for publication in Kannada and translation into English. It seems there was pressure on the part of the community to project one prophet, one book and one system of worship for Lingayats similar to Semitic religions like Christianity and Islam. There is always comparison of Basava with Christ, Buddha and Mohammad Pygambar.

This will provide a separate identity to the community. This identity factor is closely connected with publication and translation of vachanas in to English.

It is to be noted that all these comparisons are made with saints, seers, prophets outside the ambit of Hinduism as establishing separate identity to the community.

First of all, Basavanna is compared with Buddha, who was iconic in rejecting Vedas and Varnas and striving for equality. But, Buddha was considered atheistic philosopher, who advocated renunciation as a way for Nirvana thereby producing a large number of monks and nuns who were unproductive lot of society and burden on society. Basaveswara, is a Buddha with a difference. His sect/caste/religion/dharma/ideology/culture/philosophy whatever name is given, it is theistic and also workaholic. It improves society socially, politically and economically. But, anyhow, he is on the other side of the line i.e. Hindu cultural ambit.

Then Basavanna is compared with Christ. As Christ is son of God, Basavanna is avatara/incarnation of Nandhi. His Veerasaivism/Lingtaism variously called as time progresses, is equated with Protestantism of Christianity which opposed Catholicism and its priesthood. Veerasaivism also built a strong work culture as Protestantism. It is the cause for America's growth into a powerful country. The protestant values of puritan society of America at the beginning seemed to be one of the causes of development of America into a world power.

Basavanna is also compared with Mohammad Pygambar, who also preached egalitarian society with strong work culture. The same monotheistic elements with strong work culture are attributed to Basava and he is constantly compared with Buddha, Christ and Pygambar.

On the other hand, Basava is compared with north Indian saints who were fore runners of Bhakti movements like Kabir, Tukaram, Nanak. They were also; it is said fought against caste hierarchy and hegemony of Brahmin priesthood in Hindu culture. In any of the introductions, Basavanna is not compared with Sankaracharya, Madhvacharya or Ramanuja on one hand and Vivekananda and Ramakrishna on the other. Masti Venkatesha Iyengar in his introduction to his book 'Sayings of Basavanna' published by Basava Samithi in 1983, feels that Basavanna should be considered as a saint within Hinduism but suggests that he grew as the leader of sect outside the ambit of Hinduism. There are too many sects in Hinduism today. They are not warring as the castes are warring in politics but they are not working together as they should if they are to achieve their common purpose, the improvement of the life of the people as a whole. Can a new teacher like Basavanna bring them together? He might try but if we are to judge from the past he would add a new community to the number of those that we have, Buddha, Basavanna, Nanak and Raja Ram Mohan Roy do only this. He regretted for that and says, 'the manner in which the teachings of Ramakrishna Paramahansa and Swami Vivekananda have earned belief and practice in Hinduism without forming a separate sect shows that it is possible to find such a way.' (Masti Venkatesha Iyengar, 1983, page -6).

This powerful, separate identity of Basavanna and Vachanakaras is maintained throughout the writings in introductions and prefaces. Not only this separate identity is maintained but also it strengthened as the time passes.

BEGINNING OF 20TH CENTURY – BEGINNING OF LINGAYAT AWARENESS:

When Halakatti and others started collecting, editing and publishing vachanas in 1920's, there was formation of specific identity of Lingayats as a group. At the beginning of 20th

century, there was consistent effort on the part of Lingayat leaders to group together and think of welfare of the community. The beginning of All India Veerasaiva Mahasabha in 1904 and establishment of educational trusts, hostels and institutions throughout Karanataka in a planned manner paved the way for consolidation of lingayat identity. The translation of vachanas and other prose works began in the mid 20th century when it was felt that Veerasaiva community or Basavanna or Vachanakaras are not represented at the global level. In many of the introductions of translations it is mentioned that Basavanna hasn't got recognition as much as he deserved.

For example, in 'Gospel of Basava' Aravind Jatti in his publisher's note writes, 'the message of Basava is all important as an answer to the world contemporary problems. It brings fraternity, equality, peace and harmony in the global context. His contribution in philosophy, religion, literature and society is significant. His mysticism, the path of devotion, concern for the poor and disadvantaged, emphasis on dedicated work, equality, sharing and caring and socialistic vision of society remained us of Jesus Christ's 'sermon on the mount'. He is compared to St.Teresa of Avila, St.Bernard, St. Paul, St. Francis of Assis, and St. Thomas Aquains and Manikkarachagar, Appar, Tirumalar.' In the same book, Editor Dr. S.R.Gunjel in his acknowledgments laments that International Bible society distributed more than 61million copies of the Bible in 179 countries, the Gideous International distributed 500 million Bibles in 145 countries one lakh copies for every 12 days. Millions of copies of Koran are distributed every year. During the first half of the 20th century, Hardekar Manjappa distributed more than one lakh copies of Basavanna vachanas a collection of 108 in number free of charge. There are indeed multitudes of editions in English of the Upanishads and the Bhagavad Geeta. However, it is lamentable that the universal message of Basava, by and large, still remains relatively obscure to the non-Kannada speaking world. This deplorable state of affairs is mainly because the

complete text of the musings of Basava in English is seldom available to the English speaking readers.’ (Ed: Gunjal S.R., 2007, page xxxi and xxxsvi).

The above passage shows that there is a tendency on the part of Lingayat intellectuals to be separated from ‘Hindu religion’ and to be equated with Christian, Islam and Buddhistic religions. It is very clear that the importance due to Basavanna is not available because of lack of proper material in English. So, he was not considered as Prophet or his followers belonging to a separate religion. They are considered right from the beginning as a caste and part and parcel of Hindu religion and culture.

SECT TO CASTE TO RELIGION:: JOURNEY IN A CENTURY:

The distancing from Hindu religion and asserting of themselves progressed from sect to caste and then caste to Religion over these hundred years. In the early stage it was a small sect but deviant critique of Hinduism. Some of the western missionaries gave their applause to Veerasaivism as it opposes idolatry and animal sacrifices. It is against all rituals but their books are also full of cock and bull stories like Basava Purana. For the missionaries, Lingayats are innocent people and Brahmines are out right deceivers with full of vices.

At the time of independence Veerasaivism was considered as ‘healthy growth on the soil of Hinduism because of its reforms’. (S.S.Basavanal and K.R. Sreenivasa Iyengar,1940). Masti Venkatesh Iyengar considers Basavanna as a great reformer and also creative artist. He opines that he reformed Hindu religion with his Virasaivism. (Masti Venkatesha Iyengar, 1983).

William McCormak in his essay ‘On Lingayat Culture’ written in 1969 feels, ‘Lingayats are members of a Kannada speaking caste-sect of Southern India who qualify, by virtue of

wearing on their bodies the symbol (Linga) of their god Siva, to receive His blessings. A modern attempt was made to show Lingayats as having a religion separate from 'Hindu' when 'Lingayats' received discrete entry in the Indian constitution of 1950. But we believe Lingayats to be Hindus because their beliefs are syncretistic and include an assemblage of many Hindu elements, including the name of their God, Siva who is one of the chief figures of the Hindu pantheon'. (Ramanujan A.K., 1973, page 175).

William McCormack throughout his essay, published as Appendix II in 'Speaking of Shiva' tried to prove Lingayats as natural part of Hindu religion.

The same question is dealt with some depth by K.V. Zvelebil in his book 'The Lord of the Meeting Rivers' – Devotional poems of Basavanna'. At the end of the book in his essay 'Virasaiva Philosophy and Doctrines', he took up this question. In his own words, 'Virasaivism – as an object of western and Indian academic interest has suffered considerable neglect. More familiarity with it would undoubtedly open the way to a better understanding of Hinduism and India itself. There is one rather fundamental question which I would like to very briefly discuss, and offer my opinions about: Are the Virasaivas a separate movement or 'sect' that has broken away from Hinduism, a consciously reformist movement in the western sense of protestant reformation. (Basava has been called by Arthur Miles 'the Luther of India) – Or should Virasaivism be rather defined as representing a vigorous renaissance of the Hindu ethos from within? The first 'protestant' view was expressed by R.E. Enthoven in his article on the Lingayats in 'Encyclopedia of Religion and Ethics (Vol. 8, 1915, - 69 -75) and has since then been accepted by most western scholars and by some Indians, too (not all, though – e.g. S. Radhakrishnan refuted it vigorously). I am of a completely different opinion. There is nothing 'puritan' or 'protestant' in our sense about Virasaivism. Unlike the Jains and the

Buddhists, Virasaivas respect the authority of the Vedas thereby they derive their religion from the agamas. In this they agree with the vast majority of modern Hindus. Unlike many Indian Muslims or Parsis, but like the absolute majority of the Hindus, Virasaivas are descendants of Indian Hindus and not people coming from outside India. Like many Hindus, Virasaivas worship one of the great gods of Hinduism Siva. In outlook, life – style, customs, rites-de-passage, even rites and rituals of the Virasaivas, there is nothing ‘puritanical’ or ‘protestant’. The entire Lingayata ambience is, so to say, Hindu, Agamic, and deeply rooted in the colourful Puranic mentality. Virasaiva ‘Vachanas’ draw their symbols, metaphors, images, myths and legends from the ‘pan-Indian pool of symbology’ (Ramajunan). They have festivals and read puranas which are in almost every feature Hindu. True, the Virasaivas are at least theoretically – outside the system of the four varnas (basic social classes) and outside the system of the four asramas (life stages). However, otherwise they are well within the basic tenets of Hindu religion, philosophy and view of life – quite unlike the Jains and Buddhists. I am happy that one of the most authoritative and well informed pronouncements concerning this question comes from such reliable source as Dr. Shiva Murthy Sivacharya, the head of the Sirigere muth, who writes (personal communication 24.9.1980), ‘As for the question whether Virasaivas are Hindus, I completely agree with what you have written in your letter of 27th June, i.e. Veerasaivas are Hindus well outside the Varnashrama dharma but within the framework of basic Hindu doctrine’. (Zvelebil K.V., 1984, page 161 & 162).

I have given this long quotation because it portrays dominant thought process in mid 20th century and also up to 1990’s. Everybody accepted Virasaivism as part and parcel of Hinduism but it essentially reformed decadent Hinduism.

This view is politically tenable after the unification of Karnataka. When Bombay Karnataka and Hyderabad Karnataka were unified with Mysore region, the base of Lingayats increased regarding political equations. But, the community needed other communities especially, backward and dalit communities support to come to power. So, it is convenient to be within the fold but as a reformer, sympathizing the cause of backward and dalit communities through its vachana sastra. The situation hasn't much changed until 1980's and 90's.

POLARISATION OF COMMUNITIES IN MODERN INDIA: LINGAYAT AS A RELIGION:

But, political equations are changing and much polarization is happening in communities in modern India. The consolidation of vote banks is a continuous process as means of pressurizing tactic on the part of the communities to get maximum privileges from the government. This polarization of communities led to increasing number of caste based, religion based meetings and emergence of leaders based on caste. The base of Christianity is increasing and the Islamist polarization through the flow of resources and ideology from the outside borders, changes equations of power and identity within the communities at political and social levels. **All these issues have to be brought in here, because the introductions/prefaces reflect the trends discussed above.** The Lingayat community is also drifting towards its consolidation as religion and thereby trying to build its own vote bank. So, new concepts and words are gaining currency for example like 'Basava Dharma' and also 'Sri Guru Basava Lingayanamaha'. There is an active participation of all the stakeholders to give a separate identity to the community as religion by providing it with separate 'Dharma' apart from Hindu Dharma. At the beginning of 20th century, the trend is

to show 'Lingayat Religion' is complete in itself with its own philosophy, theology, culture and dharma.

We can see this trend very clearly in the introduction of 'Vachana' brought out in various languages by Basava Samithi in July 2012. Dr. M.M. Kalburgi talks of Lingayat religion and its features in the introduction. He also tries to prove that how holistic it is in all its aspects. The trend can be noticed as we observe the changing trends in introductions and prefaces. The introductions after 1980's talk different language and introductions after 2000 talk entirely in different way.

Aravind Jatti in his note appended at the beginning of the book 'Vachana' of English edition writes 'it is desirable that the collection 'Vachana' intended to be translated into various languages must attain universal significance without losing its culture-specific, Lingayat milieu; it must reflect the literary quality of the vachanas without sacrificing their metaphysical, spiritual and social dimensions. Thus the very selection of vachanas becomes an exacting task.' (Kalburgi M.M. & Nagabhushana Swamy O.L., 2012, – page vii).

Here the stress is on both the aspects i.e. universalism without losing 'culture specific Lingayat milieu; The publishers are slowly shifting their stand towards Lingayat word instead of Veerasaiva. The concept of Veerasaiva represents to them something which is connected to Hindu pantheon of Shaiva and now they prefer Lingayat, which represents the religion Lingayat. Aravind Jatti talks of selection of vachanas of 2500 out of 21000 to form 'core text' in Kannada, then it is translated into various Indian and western languages without losing its cultural specificity of Lingayat milieu.

Dr. M.M. Kalburgi's language and tenor is outright open and bears witness to what he wanted to do at the end of his lifelong work. He is going to build a religion. His editorial

remarks start with 'Vachana' as sacred literature comparable to Vedas, Bible and Koran. These texts were voices of prophets and seers, made available to later generations through compilations, commentaries and interpretations, turning them into scriptures due to the sacred truths contained in them. The compilation of the Vedas, the Bible and the Koran, the commentary and interpretation of Shankaracharya and Ramajujacharya, belong to the category of scriptures. Though the Lingayats compiled works like Sakala Puratanara vachana, commentaries like Shoonya Sampadane and Ekottara shatasthala making use of the vachanas, they felt that life should be formulated according to every day experience, and refused to elevate any one of these text to the position of holy scripture.' (Kalburgi M.M. & Nagabhushana Swamy O.L, 2012, Page xi)

It is very clear and no commentary is needed to show that the direction in which Basava Samithi and M.M. Kalburgi are moving. They are going to compile a 'core text' of 2500 vachanas which will be a Bible or Koran or Veda to people who follow Lingayat religion.

Regarding selection of vachanas for compilation of core text, M.M.Kalburgi speaks; 'It is neither easy nor desirable to translate all the vachanas of all the vachanakaras. It is really appropriate to select suitable vachanas with universal appeal for translation from the quantum of 21 thousand vachanas that are available from 12th to 18th centuries. Thus, we have kept a yardstick to include only those vachanas which reflect the orientation towards social ethics, social equality, social prosperity, in addition to those which uphold the ideology of the Lingayat thinking and those that have literary quality.' (Kalburgi M.M. & Nagabhushana Swamy O.L., 2012, page xii).

Regarding arrangement of vachanas also M.M.Kalburgi discarded the method of arranging them according to 'Shutsthala' or according to themes which was the road taken by introductions right from 1922. At the beginning it was strictly according to 'Shutsthala'

philosophy as it was important at that time to give importance to Mukthi, Moksha or linganga samrasya. Later, it was reformist zeal, so vachanas were selected and arranged on the lines like 'caste eradication', women equality and critique of blind beliefs and critique of idol worship etc. M.M. Kalburgi now finds it this arrangement is compartmentalizing or limiting the meaning of vachanas, so he shifted to alphabetical order of compilation of vachanas of individual authors. For me it seems his priorities have changed. There is an urgency to give separate identity for Lingayat as a religion, to make a holy text and give the position of prophet to Basavanna. Towards this threefold aim the community rather travelled through sect to caste to religion. The yard stick for selection of vachanas as the editor says, social ethics, social equality, social prosperity, in addition to those which uphold the ideology of the Lingayat thinking and those that have literary quality. (Kalburgi M.M. & Nagabhushana Swamy O.L., 2012, page xii).

In his lengthy introduction M.M.Kalburgi laid foundation to 'Lingayat religion' by cutting it off from previous existence before 12th century. He is the strong advocate of 'Lingayat' in place of Veerasaivism. So, he says people moved from occupational moorings to caste then to religion. He writes, 'a point to note is that the people who were drawn from the occupational moorings to caste collectivity now started moving towards the shelter of religion.' (ibid, xv). He then talks how there was Matantara Dikshe or conversion by initiation and Mantra Dikshe or initiation through a mantra. He says only higher castes were given Matantara Dikshe and converts and lower castes were given mantra dikshe. This has been done by Agamic Shaiva and Jaina religions. At that time, he says, Basavanna came on the scene and declared that everyone deserves initiation of conversion and that religious practices need not stop at Mantra initiative. Thus, all those who had been ordained by the mantra initiation, who had followed Jain and Agamik Shaiva tradition joined the Lingayat religion of Basavanna. Therefore the number of followers of Agamik

Shaiva and Jain religion fell and the number of followers of the Lingayat religion rose considerably. (Ibid – xvi). He has also of the opinion that it was time for Basavanna to start Lingayat religion at that time because of exploitation of Hindu temples and priests, cruel superstitions and exclusion of women from religion and studies. He also talks of varnashrama dharma and untouchability in that society which paved the way for new religion. He propounded four comprehensive aspects of Lingayat religion. 1). Anga-linga-jangama, 2). Ethics for the world, 3). Social equality, 4). Enriched society. He says, the credit of completing the circle of religion goes to vachanakaras (Ibid- xiv). Then he goes on explaining each principle of this religion. In his long explanation about this religion he also asserts, ‘what is called Lingayata is a total religion that moves from completeness to completeness. It is a complete religion in the sense that it does not focus only on the self and the lord but includes the individual and the society. It does not confine itself to a ‘scripture’ and though it derives spiritual parameters from the texts called the vachanas. It does not hesitate to welcome modern orientation in its thinking and outlook.’ (Ibid-xxviii). I want to quote here the recently published book ‘Lingayat – An Independent Religion’ by Sanjay Makal from Gulbarga under Vishwa Lingayat Mahasabha, year 2014. So, the call is taken up and the literature is building up to show historical, mythical, puranic and legal evidences to show Lingayat as religion.

VACHANAS CONFINING TO A RELIGION:

Here, one can see the danger of making vachanas, a scriptural text of a particular religion thus making it lost to future generations on wider basis, which is the tradition till date. Vachanas are considered as folklore of Kannada literature. It is the literature of the people of Kannada language. It was like that and it is like this. They are read, sung, discussed, analyzed, shown as literary history of Kannada for which one should be proud of. For the

same reason, they are widely discussed in forums, like Kannada Sahitya Parishats, schools, colleges and public meetings as the inheritance of Kannada people literary property. Vachanas are part of curriculum at school and University level. Generation after generation are brought up on vachana culture through education. When there is a move to narrow them down to 'core text', equivalent to Bible or Koran or Bhagavadgita and then making Basavanna as a prophet and Lingayatism as a religion, then there is limiting vachanas to a particular community and denying them to the public at large.

In the days of intense polarization of communities, in their seeking of identity and thereby privileges, this limiting would be a dangerous trend. In the era of vote bank politics, leaders assuming leadership of the communities and growing to the stature of 'only representative leaders of that community assisted actively by Swamijis and muths, vachana editing, translation and spreading is taking the colour of 'religion' thereby limiting its scope and thereby losing its sheen in influencing the future generations. The ever flowing gangetic flow of Vachana River is in danger of narrowing down into a small river fulfilling the needs of a particular group. Basava Samithi is doing commendable work from its inception by way of encouraging one and all to work on vachanas and publishing them, irrespective of caste, creed or religion. It promoted Rev.Chennappa's books on Veerasaivism and Vachanas though there is a clear cut opinion by him that Veerasaivas have misplaced their devotion on God who is non-existent and true God is the God of Christianity. Because of the vachana as tradition, Ramjan Durga who can talk of vachanas and Basavanna still is a practicing muslim. Basava Samithi has done a commendable work by unearthing and republishing books of Sakare's and NandiMath's who talk of exclusively Veerasaivism and its history. Even those books, we cannot take them as limiting to any religion. But, the introduction of M.M. Kalburgi to 'Vachana'

series, an ambitious multi lingual translation project, though commendable, seems to limit the scope of vachanas to future generations.

The editor for English translation of 'Vachana' is O.L.Nagabhushana Swamy, in his introductory note talked mainly how they have conducted workshops to fix the meanings /interpretation of vachanas with half a dozen translators. The whole exercise is rigorous with innumerable meetings with chief editor M.M.Kalburgi with translators guiding them to arrive at the right meaning of vachanas. Later, O.L.Nagabhushana Swamy and M.M.Kalburgi had series of meetings to go through each vachana translation. He has pointed out how Kannada words changed their meaning over the period and how painstaking research is needed to find out the meaning of usage at the time of vachanakaras. In this M.M.Kalburgi played an important part and two instances of usages of Kannada words at the time of vachanakaras is given. The whole exercise recalls to the mind, the translation of 'King George's Bible' in 1611 which was called 'Authorized Bible' or King George's Bible. There also four different groups of scholars sat, worked and reworked over the translation.

TRANSLATORS SING DIFFERENT TUNE THAN THE PUBLISHERS:

O.L.Nagabhashana Swamy talked of the difficulty of translation, loss of poetic and connotative aspects in translation. But, he did not talk of any theological or philosophical issues in his introduction. The similar thing has happened in almost all vachana translations. The publishers talk out rightly the religious, theological issues and need to propagate those values and importance of their faith and significance of Basava and his followers for the modern world. But translators in their forewords limited themselves to the problems of translation of culturally loaded words, myths and expressed dissatisfaction on overall result. The issues they have touched are purely literary but not theological.

It is interesting to note that B.D. Jatti in his forward to another important translation 'Thus Spake Basava' translated by A. Sundar Raj Teodore and Devendra Kumar Hakari, did not spew that much of venom as in previous book. He concentrated on the ethical values preached by Basavanna and their need for the present world. In his own words, 'in a world where ethical values are fast eroding and spirituality is being overwhelmed by secularism, Basava stands as a guide post for reconstructing society on the true image of man. His sociology is based on true democratic ideals, on common humanity and the dignity of the human person which has an unmistakable contemporary ring. It is astounding that even in that far distant age, his programme of reform highlighted the independence and equal status of women.' (Sundar Raj Tehodor and Devendra Kumar Hakari, 1965). There is a lot of comparison with other saints, mystics of both east and west.

Another important translation is that of 'Musings of Basava' translated by S.S.Basavanal and K.R.Srinivasa Iyengar published by Lingayat Education Association, Dharwad in 1940 later republished in 1993. It is again interesting to note that the above book 'Thus Spake Basava' and 'Musings of Basava' are translated by literary figures of considerable stand. The views expressed by these seem to be not so strong as that of monastic leaders of the community.

'Musings of Basava' has also got a lengthy introduction. They deemed it necessary to give an account of life and times of Basava, his philosophy and his teachings. Being themselves scholars, both the translators stressed literary worth of vachanas. They say, 'as one of the pioneers of a novel form of literary expression viz., Vachana Sahitya, Basava has left an imperishable mark in the history of Kannada literature'. (Basavanal S.S. & Srinivasa Iyengar K.S., 1993, Page-7). They have taken an entirely different view of 12th century conditions. They did not find it as Dark Age, persecution, opposition by Hindu priests,

horrible untouchability and class discrimination. Instead they found, harmonious co-existence of different paths of life leading to divinity. Here, a Brahmin view of life in 12th century seems to be different from that of Lingayat. They feel, 'in the eleventh and twelfth centuries of the Christian Era, there were many ruling dynasties in the various parts of Karnataka. Of these the most outstanding were the Chalukyas of Kalyana and the Hoyasalas of Dorasamudrum. It is a matter of pride that Karnataka has fairly maintained a creditable tradition of religious toleration so that instances of persecution on the part of the rulers of the province are comparatively few and far between. Different communities were encouraged to live in amity side by side by the Karnataka Kings of old whatever faiths they themselves professed. Hinduism and Jainism flourished one alongside of the other in ancient Karnataka.' (Basavanal S.S. & Srinivasa Iyengar, 1993, Page-8). This is the rosy picture presented by these translators. It shows, the 12th century can be seen as one sees i.e. from one's point of view, but the reality is anybody's guess.

While Sunder Raj Theodore brings comparison of Christian saints and mystics, Iyengar brings Vaishnavism and Ramanujacharya. He compares Visistadvaita with Shakti visistadvaita propounded by Lingayat scholars. Iyengar talks of Basava's philosophy, Shutsthala Siddantha and how guru, linga and Jangama played an important part in salvation of Veerasaiva followers. The language is not that of 'reformism standing at house tops'. His conclusion is, 'Veerasaivism was a healthy growth on the soil of Hinduism because it attempted many useful reforms. Neither sex, nor social status, nor caste disqualifies a person from attaining salvation; and hence, in the eyes of Virasaiva, the 'untouchable' and the 'weaker sex' are potentially religious and social equals of the members of the high castes.' (Basavanal S.S. & Srinivasa Iyengar, 1993, Page-19). He further says, 'Basava's Virasaivism then, has for its back ground the traditional Saivism of the North, but it has also intimate affiliations with the Saiva Siddhanta in vogue in Tamil

Nadu. It was a radical movement for the reform of the abuses and empty forms of the time; and it also gave to Saivism that colouring of the ideas of devotion and self surrender that Ramanuja had given to traditional Vaishnavism'.(Basavanal S.S. & Srinivasa Iyengar, 1993, page-20)

So, it is very clear that interpretation and selection of vachanas depend not only on times but also who interpreted them and his background. Basava's mysticism, devotion and his cry to be liberated from the worldliness found fore grounded with suitable vachanas in the introduction. The other aspect significantly stressed is that of literary value of Vachanas, 'there is no other literature genre quite like Vachana Sahitya. The nearest approximations would be the Meditations of Marcus Akurelius Anotnius, the sayings of Confucius, Thomas Kemp's 'Imitation of Christ' and Tagore's 'Gitanjali'.'(Basavanal S.S. & Srinivasa Iyengar, 1993). Naturally, this introduction is different because of absence of mention to idolatry as Iyengar seemed to be a devote follower of his tradition. His understanding of vachanas is different from one who wore spectacles of reform.

One more book published in 1966 was 'Veerasaiva Vachanas and Vachanakaras' translated by P.Sama Rao, published by Bellary Sahtya Parishat chaired by Y.Nagesha Sastry. In this book a number of minor Vachanakaras' vachanas are also translated. Actually, the trend of diversification began later at the beginning of 21st century. The publisher is Lingayat and the translator is Brahmin. Publisher says Basavanna is not only reformist but revolutionary while translator says Basavanna brought profound truths of Upanishats within the reach of common man. The tenor of the language itself changes in the introduction according to the background of the personality who is writing these prose pieces. Y. Nagesha Sastry says in his fore word, 'the hon'ble Chief justice Sri P.B. Gajendra Gadkar, Supreme Court of India, delivering his address on the occasion of the

Basava Jayanthi Celebration at Bombay said, 'it is a coincidence that Basaveswara was preaching his revolutionary philosophy in Kannada, the language of Karnataka while Warkaripanth in Maharastra under the guidance of Dhyaneswar and Tukaram was preaching the same principles in Marathi, the language of Maharashtra. However, place of honor must be given to Basaveswara, because Basava philosophy was not only a reformist philosophy as the philosophy of Warkari was, but it was also a revolutionary philosophy. There lies the greatness of Basaveswara. That when the teachings and works of Basaveswar are better appreciated in the rest of the world, a place of pride would be offered to Basaveswar in the same way as Buddha and Mahaveera are offered.' (Sama Rao.P, 1966, page i)

While Sama Rao, the translator says, in his Preface, 'this sheaf of Veerasaiva Vachanas rendered from their original Kannada marks a distinct contribution made by Shaivite thought to Kannada literature. These vachanas have democratized the Kannada classical style into a more simple and direct form easily understandable by masses. They have explained and illustrated the various Truths of the Absolute and the Eternal which had remained abstruse and latent in the Vedas and the Upanishats. The 'Shatsthala Siddhanta'. (The six planes of Spiritual existence) they propounded a synthetic philosophy which like Bhagavad Gita answers the many doubts raised by the district schools of spiritual endeavor that strive to exclude the efficacy of one another.' (Sama Rao.P., 1966, page-v).

The emphasis on literary quality and contribution of vachanas to Kannada Culture and Language and Vachanas contribution in bringing profound philosophical truths to common men are the aspects touched upon by non-veerasaiva translators like Armando Menezes, Sunder Raj Theodor, Masti Venkatesa Iyengar, K.R. Sreenivasa Iyengar and P.Sama Rao. While on the other hand, publishers mainly muth heads and community

activists stress on aspects of reformation, revolution, equality, eradication of caste, gender equality, ethics, Kayaka and Dasoha. In this case Buddha, Mahaveera, Christ and Pygambar came into the scene while in previous case Ramanuja, Thukaram, Kabir with stress on philosophy appear on the scene. The perception of Vachanakaras and interpretation of vachanas dramatically changes as the background of personality who deals with them changes. Further, it can be noted that these perceptions would have their influence on selection and interpretation of vachanas and their translation into English. This can be dealt at appropriate place in the thesis.

One more translation, 'Thoughts of Basava', translation of vachanas published by the author himself, N.K. Sanganalmath published it in the year 1939. He was an activist, religious enthusiast. He has given sub-title to his book as 'A book meant to revolutionize the world of religion'. His attitude is similar to that discussed above. He thinks that Basava's philosophy is the answer for all the problems of the world. The world is divisive because of nation's nationalism and religious infighting. Basava's religion and philosophy is the only solution for the problems of the world. He wrote poems based on the sense of vachanas. His statements are controversial, as he say, people worship and follow different Gods and this is the cause for in fighting. So, he says Basava's monotheism i.e. worship of 'linga' is the only way. It is controversial and nothing but adding one more concept of God. He classified vachanas based on different issues; they run like 'God is one and the only, False deities are condemned, Basava's criticism of the caste system, The way to realize God, who is Sharana?, Ethical sayings of Basavanna etc,. This shows, he was in line with the thought process of his times and his religious background.

Another classical translation by C.R. Yaravintelilmath and Dr. M.M.Kalburgi, who are instrumental in spreading Vachana Literature both in Kannada and other languages, is

'Heaven of Equality' published by Karnataka University, Dharwad in 2003. It is outcome of UGC Major Research project.

The views expressed by the editors are in line with the argument made above. Both are from Lingayat community and are very active in promoting vachana literature. They considered Basavanna as a reformer who reformed decadent Hinduism. Rather, he saved oppressed classes from the clutches of Hinduism. Their argument has all the characteristics of western intellectuals and colonial missionaries. In editorial note, they quote Arthur Miller who said, Basaveswra was the first free thinker in India. He revolutionized the concepts of individual community and divinity. It is great pride that he is Kannadiga. Introduction also goes along the same lines. Emancipation of untouchables was ideal of Gandhi, Ambedkar, Budda and Basava who strove in this direction. They tried to gain equality of untouchables on social, religious, political, and economic fronts. C.R.Yaravintelimath says, among the seekers of equality Basava and his followers rank highest and anticipate what Ambedkar in our own time endeavored to bring about quality by annihilating caste.

In this case, they bring both Ambedkar and Gandhi on the same platform of emancipation of untouchables. It seems, they never thought of how sea of difference is there between approaches of Gandhi and Ambedkar in this issue. Ambedkar fought for separate electoral constituencies for dalits while Gandhi's approach opposed them. Gandhi treads the way of inclusive reform and Ambedkar has gone for exclusivity and separate identity for dalits from the main stream. Regarding Buddha's time and question of untouchablility and structure of society that was anybody's imagination. The fertile imagination of 20th century reformists dragged them all on to one platform. C.R.Yaravinthilimath says, among the seekers of equality Basava and his followers rank highest and anticipate what

Ambedkar in one's own time endeavored to bring about equality by annihilation of caste. There is a separate section on caste system in the introduction as 'The Caste System – The culprit of inequality'. They say, the chaturvana system at the beginning of Hindu society was flexible and any one can take any vocation according to his ability. But, later it became water tight compartments and cause for inequality in society. Ambedkar wanted to destroy caste in order to create a society of equality. Birth pride and social privileges are because of caste inequality. Both, Basava and Ambedkar tried to annihilate caste and encouraged inter dining and inter caste marriage.

Anubhava Mantapa has great role in eradicating caste and bringing about social, religious and economic equality. It tried to create a casteless, classless egalitarian society based on the dignity of labor, equality between sexes and spiritual equality. Basava anticipated Gandhi 800 years ago. All these writings show a kind of uncritical expression of routine parroting. At one time they say Basavanna anticipated Gandhi and some other time Ambedkar and sometimes all together. This kind of writing is nothing but unexamined sweeping generalizations. The jargon reflects 20th century reformist jargon rather than addressing the real issues involved. It also reflects the thinking of Veerasaiva intellectual thought process from the beginning.

'Vachanas of Women Saints' is another translation on the same line as previously discussed. This is also translated using UGC scheme under Emeritus Fellowship 2001-2003 meant for retired teachers. It was published by Basava Samithi in 2006. In introduction C.R.Yaravintelimath says Veerasaiva Women proved that they are strong, equal to man in all matters and all walks of life – religious, social, literary. The introduction runs around 80 pages right from the first chapter which is named as 'The Women's Liberation Movement'. It is expressed by the editor-translator that time women

had become victim of double oppression, one is victim of gender discrimination and another is victim of social and religious oppression. In patriarchal system women has become weak without any voice. Veerasaiva women saints tried to achieve equality of women socially, religiously and also within the institution of family. The jargon seemed to address 20th century issues rather than 12th century.

A.K. RAMANUJAN'S 'SPEAKING OF SIVA'-A TREND SETTER:

Publication of 'Speaking of Siva' in 1973 by Penguin was a mile stone in vachana translation into English. It is perceived that A.K. Ramanujan introduced Vachanas to English readers and Western literary world. Not only has his translation of vachanas but also introduction to this book become very popular. The issues addressed here are entirely different from that of previous introductions seen here. The emphasis given is on the matters of translation and philosophy rather than reformative zeal.

Vachanas as the part of Kannada Literary history is stressed throughout introduction. They have been called here 'Kannada Upanishads'. The issues he has faced while translating vachanas and how they are negotiated within the text is elaborately discussed.

Lingayat movement is equated with 'Protest Movement' and similarities of Christian protestant movement against Catholicism are pointed out. A.K. Ramanujan is of opinion that Veerasaivism protested against Hinduism as Protestants protested against priestly Catholicism. In both the movements, individual and his realization of self are important. Both the movements strove to release the individual from the clutches of the middle man i.e. the priests. This view gained currency after the publication of 'Speaking of Siva'. In this backdrop, the vachana,

The rich

Will make temple for Siva : Basavanna (820 – Ramanujan A.K., 1973, page-19)

Is made very popular. A.K. Ramajuan writes a treatise on this vachana in his introduction. He says, it represents complete Veerasaiva Philosophy. He further says, it dramatizes several of the themes and oppositions characteristic of the protest or protestant movement called Virasaivism. He analyzes how Indian temples are traditionally built in the image of human body. It is representation of moving i.e. living human being. That metaphor has been forgotten and temple becomes a static, standing thing. 'Basavanna's poem calls for a return to the originals of all temples, preferring the body to the embodiment.' (Ramanujan A.K., 1973, page-9). It transforms 'temple into body into temple'. (Ramanujan A.K., 1973, page-9). He further draws distinction between making and being. The rich can only make temples. They may not be or become temples by what they do. Further, what is made is a mortal artifact, but what one is is immortal. (Ramanujan A.K., 1973, page-19). This opposition, the standing vs. the moving, sthavara vs Jangama is at the heart of Virasaivism. He comes to the conclusion that the Virasaiva movement was a social upheaval by and large for the poor, the low-caste and the out caste against the rich and privileged; it was a rising of the unlettered against the literate Pundit, flesh and blood against stone. The issues he talks have the same tone as we have previously seen but the way they are dealt in introduction, there is a world of difference. He beautifully talks of the structure, of the vachana and how it reflects the whole Virasaiva philosophy concluding with 'what made will crumble, what's standing will fall; but what is, the living jangama, is immortal.' (Ramanujan A.K., 1973, page-21).

Another subheading in introduction is 'Vachana and Hinduism'. In this section, A.K.Ramanujan talks of rejection by Veerasaiva Vachanakaras both great and little traditions of Hinduism i.e. Pan Indian Sanskrit classical tradition, and also little regional,

folk traditions. He also brings in opinions of western anthropologists like Robert Redfield and Milton Singer and White head. He concludes this section saying ‘Vachanas are Bhakti poems, poems of personal devotion to a god, often a particular form of the god. The vachana saints reject not only the ‘great’ traditions of Vedic religion, but the ‘little’ local traditions as well. They not only scorn the effectiveness of the Vedas as scriptures, they reject the little legends of the local gods and goddesses. (Ramanujan A.K., 1973, page-25). He quoted appropriate vachanas as an example. He also mentions that Virasaivas won’t believe that some one is born with or into. There is scope for conversion in Virasaivism unlike Hinduism. The way of convincing or foregrounding a point by Ramanujan is entirely different from previous translators and publishers. Here, he is trying to prove his point in a systematic manner instead of unilateral assertions.

In the next section of the introduction Ramanujan talks of anti establishment nature of Virasaivism. He says, both great and little traditions constitute stable, secure, social sense i.e. stavara. To quote him further, ‘the great and little tractions organize and catalogue the universe, and make available the price list. But the vachanakaras have a horror of such bargains, such manipulations, and the arrogance of such predictions. The Lord’s world is unpredictable, and all predictions are false, ignorant and worse. Thus, classical belief systems, social customs and superstitions (vachanas, Basavanna 581, 105), image worship (Basavanna, 556), the caste system (Basavanna, 96), the Vedic ritual of Yagna (Basavanna 125), as well as local sacrifices of lambs and goats (Basavanna, 129) – all of them are fiercely questioned and ridiculed.’ (Ramanujan A.K., 1973, page-30).

So, the systematic analysis of how, why and what happened in the course of time, makes Ramajaun’s introduction a different one. But in the next section, he feels that Virasaivas built their own structure. It is difficult to live without any structure for the common man.

He talks of reality and ideal. He says, ‘we should also remember that the Vachana ideals were not all implemented in the Virasaiva community. They have developed three part hierarchy based not on birth or occupation, but on mystical achievement, the Guru, the Elders and the Novices. A minimal structure is essential for the functioning of the community. Then Ramanujan talks of Bhakti movements, the symbols they use and how vachanakaras used same symbols in their vachanas to clarify the unknowable.

Then he analyzes the Vachana ‘The master of the house, is he at home or isn’t he?’ (Basavanna 97). In this analysis of the vachana, he talks of the beauty of vachana structure how its metre is not syllabic but syntactic; the regularities and returning units are not usually units of sound, but units of symbol and semantics. (Ramanujan A.K., 1973, page-42). The elaborate section on the nature of the construction of the vachana shows the different turn the academic orientation took place in writing introductions. The serious nature of this academic endeavor on the part of Ramanujan paved the way for other academically oriented introductions of Zvelebil in ‘The Lord of the Meeting River’. Another example is Tarakeswar’s introduction of ‘translation series’ in ‘The Sign’ and also H.S.Sivaprakash’s introduction of the book ‘I Keep Vigil of Rudra’ The Vachanas, published by Penguin in 2010.

THE SIGN – CONTROVERSIAL ISSUES RAISED IN INTRODUCTION – A CANDID STEP:

Another important work on translation of Vachanas is ‘The Sign’ edited by O.L.Nagabhushana Swamy, translated by him, Laxmi Chandrasekhar and Vijaya Guttal published by Prasara, Kannada University, Hampi in 2007. In his foreword then Vice-Chancellor, B.A.Vivek Rai, mentioned importance of Kannada and need to make the knowledge available in Kannada to the outside world, especially to the scholars of other

countries who are interested to know it. He says, it is the contribution for South Asian studies. Regarding the subject matter of vachanas, people from different sects from different places gathered at Kalyana and had an open discussion on several issues, and in turn formed a new sect with the idea of establishing egalitarian society....The idea of an egalitarian, casteless society still draws the attention of historians, literary scholars, sociologists/anthropologists, creative writers towards the events of that time. (Nagabhushana Swamy O.L., 2007, page-vii). It is balanced view and matter of fact academic statement.

There is an introduction to the series of Kannada Classical Texts in Translation Series by Tharakeshwar V.B. it is an important document. It raised many question dispassionately. It is also academic in nature and different from the one published by community enthusiasts. Tharakeswar also concentrates on language issues and translation. He calls it 'unnatural act of translation' as the donor culture (Kannada here) is determining both, 'what' is 'needed' for the other culture (English, in this case), and the nature of translation, instead of the 'receiver' language-culture (English, again) determining what it 'needs to receive'. (Nagabhushana Swamy O.L., 2007, page-x). Tharakeswar also raises the issue of fast rising bilingualists in metros, who know one Indian language plus comfortable in English. These are emerging audience for English translations. In this context, he feels notion of 'target culture' becomes a fuzzy zone. He also raises the question of 'Area Studies' and how these translated texts into English are used as material for the study of cultures and he calls them 'agents of abetting 'globalization'. (Nagabhushana Swamy O.L., 2007, page-xi). He calls this phenomenon act of 'self-representation' and 'act of self-translation' by the culture.

Tharakeshwar is also raising some of the important questions regarding Vachana movement and Virasaivism. These questions have not been raised hitherto in any of the introductions/forewords. He pointed out the concept of worship of istalinga and at the same time having ankitas of sthavara linga by almost all of the Vachanakaras. In his own words, 'but the nature of worship itself was under debate', there are discussions in the vachanas of discarding the worldly structures such as temples for Shiva and linga. Though it was a monotheist sect, the vachanakaras themselves had many personal gods. So, it was a decentralized monotheism, where the personal god happens to reside in the form of istalinga on the body of the devotee. The name of the God often was the signature of the Vachanakaras. There are vachanas that question the concept of istalinga too. (Nagabhushana Swamy O.L., 2007, page-xii).

He also points out the discrepancy in the language of the vachanas. He says, 'it is an unresolved question as to how the language of the vachanas is close to today's standard variety of Kannada, which is a product of 19th and 20th centuries. Many regard it as the spoken variety of Kannada (because vachanas were oral compositions, to begin with) that was prevalent during 12th century. But, again the question that crops up is how did people of different regions, sometimes even of those regions where Kannada may have been nonexistent gather together at Kalyana and use of Kannada that was communicable not only during that period, but more or less even today.' (Nagabhushana Swamy O.L., 2007, page-xii).

These pertinent questions are conveniently kept aside by the publishers, translators of previous translations. They straight away talk of reforms taken up by vachanakaras shifting in time from 12th to 20th century and then back again. What happened in middle and how things are shaped by what happened in later periods between 12th and 20th

centuries is conveniently kept aside. These aspects which they raise strongly in the introductions of translations seemed to be or might be creations of later centuries as late as 18th and 19th centuries. In this regard also Tharakeswar raises some important doubts. I quote, 'the Veerashaiva movement or the Lingayat Movement – the terms used to refer to the movement of the 12th century – was a short lived one, not more than a couple of decades. If we go by the vachanas, many of those who were part of 'the movement left Kalyana and moved to different places. The later story is yet to be constructed or sketched fully, though many such attempts have been made in recent times in that direction the aftermath of the dispersal of the Sharanas from Kalyana seems to signal the end of the movement, but what appears as the residual that has come down to the present, might be the shape the movement took later on.' (Nagabhushana Swamy O.L., 2007, page-xiii).

These pertinent questions raise the suspicions of what is remained and what was there in 12th century vachanas. What are the later developments and is there any way to know what exactly has gone in 12th century vachana movement. Is it purely a construction changed time to time? All these debatable questions are conveniently kept aside by the publishers of translations and proclaimed the issues of 20th century in 20th century language as the issues of 12th century. All these seemed to be the naturalization part of religious beliefs of a religion; here the question is that of Lingayat religion.

Then Tarakeswar talks of bringing into focus on fifty or lesser known vachanakaras of the period. He feels that the division created between mainstream and marginal vachanakaras is the creation of the 20th century scholars and has nothing to do with the circulation of vachanas in oral form as well as in manuscript form.

O.L.Nagabhushana Swamy has written introduction to 'The Sign'. It runs around 22 pages. He talks of vachanas as literary genre and its significance in 12th century milieu.

Then he talks of relevance of vachanas in contemporary world. He feels that throughout the past eight centuries Kannada culture has negotiated with vachana discourse and has used it to probe important cultural issues. (Nagabhushana Swamy O.L., 2007, page-3). He also raises some of the issues on vachana literature, under the sub heading 'Historicizing Vachanas: Questions unanswered'. He feels a lot of politics has gone through in selection, editing of vachanas over the period. He also feels that there would be interpolations and changes in original vachanas. I quote 'all the available vachana manuscripts date from late 15th century, almost 250 years after the vachanas were composed. These vachana manuscripts are compiled at different times and for different purposes. The very concept of compiling texts for a particular purpose has an inherent paradox; these compilations not only preserve earlier texts in circulation (both in manuscripts and oral form) by including them in the new compilation, but also exclude a large body of vachanas which is not suitable for their stated purpose. Sometimes, they might have also added new vachanas or changed some of the existing ones to make their compilations coherent one.' (Nagabhushana Swamy O.L., 2007, page 4). He further states that 'modern editors of Vachanas compiled their texts based on the medieval compilations that were available to them and/or those which were in oral tradition. Thus determining the 'authentic' vachana text is a daunting task. Sometimes, the same vachana is attributed to different authors as it appears/is obtained with different signature names. Added to this, the dialogic nature of vachanas and its open-ended form has also facilitated interpolations through the ages. Another aspect of the vachana corpus is that it consists of conflicting view points and ideologies, sometimes within vachanakaras and this makes it all the more difficult to generalize the nature of vachanas. But consciously this difficulty has also facilitated the easy appropriation of vachanas for various ends and multiple interpretations. It is apt here

to place the editing of vachana in 20th century in the backdrop of how the Kannada scholarship of the period understood them.” (.Nagabhushana Swamy O.L, 2007, page-5).

When this is the actual condition, many of the vachana scholars have strong views of the only meaning of vachanas. They say they consistently propound equality, liberty, fraternity, democracy so on and so forth. It seems vachanas are of the nature of dialogue and also open ended. Dialogic in nature means, they are contextual. As we see, in contemporary world, there would be, a lot of ruckus on media, as people are quoted out of context, the meaning could be twisted and manipulated for any purpose. If such is the case, people quoting 12th century vachanas for 20th century purposes is not an issue of surprise. That’s why, vachana translation and interpretation is colored by language of 20th century that too of colonial legacy.

As we have seen In previous introductions of translations, we find publishers coming to conclusion regarding 12th century social conditions without much material either in the form of literature or through inscriptions to back up, they talk of enmity between religions, casts and people, unrest and dissatisfaction, gender and other inequalities widespread in 12th century society. They don’t show any evidence to show there was disharmony and misery in 12th century Indian society. They take it as reality and also as premise for their hypothesis. Then they proceed to say that, Basavanna and Vachanakaras addressed these issues and tried to build an egalitarian society where there won’t be any discrimination among men and women on the basis of color, creed, caste, class and gender. This outright assertion based on assumptions is one of the characteristics of introductions and prefaces of earlier translations particularly prose pieces written by community enthusiasts like Swamijis and interested stake holders of Virasaiva community.

On the other hand, some of the translations after the publication of 'Speaking of Siva' show a little bit of balance and also try to show internal and external evidence. The issues they talk are mostly literary in nature and they only touch polemic issues on passing reference.

O.L.Nagabhushana Swamy continues expressing his valid doubts regarding vachanas expressing later theories attributed to them. The philosophy expounded by Veerasaiva scholars namely 'Shakti Vishistadvaita', can it really be attributed to vachanas? Is it creation of later period? He asks, 'whether vachanas were based on Shaktivishistadvaita' or whether they were later interpretation according to the tenets of Shaktivishistadvaita is still a matter of contention. Similarly, whether the concept of 'Shatsthala' is to be found in the vachana texts, or was a later constructed. It was formed when Veerashaivism was gradually becoming institutionalized and imposed it on the compilation of vachana texts, is also a debatable question. Whether the socio-religious movement of 12th century Karnataka can be called Veerashaivism and whether one should consider Veerasaivism as a part of Hinduism or as a movement that was a protest against the practices of Hinduism are also hotly debated and controversial questions.

All these debates and controversies have their room in the present day political and social realities of Karnataka, and show how certain politico-cultural questions are being negotiated with the help of vachanas. It is indeed a difficult task to formulate one single philosophy running through vachanas, which are open ended and have come down to us passing through various ideological filters. All that one can safely state here is that 12th century Karnataka was a site where differing ideologies and philosophies were in dialogue and vachanas reflect this dialogue.' (Nagabhushana Swamy O.L., 2007, page-6).

This long quotation from his introduction clarifies the stand taken in this chapter that 20th century concerns are read into vachanas. The tenor and color of the language used is that of 20th century colonial reformatory zeal in Indian intellectuals rather than portraying what had happened in 12th century. We came to know about more of 20th century pre independent and post independent India through vachana translations rather than 12th century society. He doubts whether there would be a nomenclature called Veerasaivism at the time of 12th century. He comes to the conclusion that one can say different ideologies were in dialogue at that time. Vachanas expressed those issues. This line of thought also implies that it would be very hard to believe that there was a strong movement opposing Hinduism and its oppression on masses and Basavanna's and vachanakaras fight against it. Even, A.K.Ramajunana's stand that Veerasaivism is a protest movement is born from his experience of looking at 'protestant movement', as reformist movement of Catholicism. Both Catholicism and Protestantism and their opposition to each other were the child of renaissance Europe. It is nothing to do with Veerasaiva protest against Hindu fundamentalism in 12th century. Veerasaiva enthusiasts try to read all kinds of equality into vachana interpretations. Regarding this Nagabhushana Swamy says, 'though the main concern of the vachanas is to strike a balance between inner world of the individual and the external world (the society), it may not be appropriate to look for the present day ideals or read into them present day concerns. For instance, some try to read into the vachanas of women vachanakaras certain feminist stances which may not be tenable, considering that vachanas are indeed products of patriarchal values, though we may find some vachanas maintaining that metaphysically there need be no discrepancy between the sexes and that men and women are equal. This becomes particularly evident in the vachanas attitude towards prostitutes and in preaching that wife should always obey the dictum of her husband.' (Nagabhushana Swamy O.L., 2007, page-8).

His introduction to the translation of 'The Sign' comes up with the issues which are not part of any other introductions. Almost all introductions have taken a stand that vachanakaras have expressed truths through their vachanas. But, valid suspicions and arguments are raised by Nagabhushana Swamy. This also shows how vast is the difference between books published by Karanataka University, Dharwad and how it has taken a partisan, uncritical view in promoting Virasaiva literature. Nagabhushana swamy's introduction is candid expression of many things which we won't find in many of the introductions published by secular institutions like Universities.

INTRODUCTION OF H.S.SHIVAPRAKASH'S 'I KEEP VIGIL OF RUDRA' – ANOTHER IMPORTANT MILE STONE:

The recent translation of vachanas into English by well known scholar in this field H.S. Shivaprakash is brought by Penguin books in 2010. The introduction of 'I Keep Vigil of Rudra the Vachanas' is also an important document in this direction. In this document also there is a lot of stress on literary aspect of vachanas and their influence on Kannada literary field in these eight centuries. There is a systematic analysis of vachana tradition right from 12th century to till date in this introduction.

H.S. Shivaprakash in his introduction says, Bhakti movements in medieval period in Karnataka liberated language from the artificial conventions of courtly writing that characterized most of the works of the ancient period. Bhakti movement paved the way to create short genres of literature like the vachanas and kirtans, which are more accessible to the common man. The content of these genres also underwent sea change. It stopped praising the kings and emperors but concentrated on day to day lives of people and draw heavily on their day to day experiences. (ShivaPrakash H.S., 2010, page-xii). On the negative side he feels, lesser poets of the movement 'took spiteful sectarian propaganda and produced mediocre work.' (Shiva Prakash H.S., 2010, page-xiii).

He continued to describe the turbulent times of 12th century and the effort of vachanakaras at that time. After the effect and the counter effect of 12th century Sharana revolution, there was not any production of vachanas for another two centuries. Then the consolidation of Veerasaiva lore and vachana canon was under taken during 15th century by the Virasaiva priestly class. (ShivaPrakash H.S., 2010, page-xiv). He traces the history of collections, anthologies and commentaries on vachana texts by scholars like Mahalinga (circa 1430 AD), Kalmatada Prabhudevaru (Circa 1230 AD), Channaviracharya (Sixteenth century AD) and Singalada Siddabasanna (circa 1600 AD). He says all these scholarly endeavors over emphasized on the theological and metaphysical aspects of the vachanas and the total exclusion of their socio-political and existentialist implications. (ShivaPrakash H.S., 2010, page-xiv). He also mentions compilation of 'Shunya Sampadane' in this period by scholars like Shivagana Prasadi Mahadevaiah (circa 1400 AD), Halage Arya (1500-1500 AD), Gummala purada Siddlingayati (circa 1500 AD) and Gulur Siddhavirannarya (circa 1570 AD).

In this period, Virasaivism consolidated into a group and try to be a privileged one in society. He traces the later development of vachana tradition to Tontada Siddhalinga Yati, Ganalingadeva (1700 AD). The systematic tracing of origin and progress of vachana tradition makes this introduction stand apart from other introductions. There is a clear cut division between the introductions of previous translations before 'Speaking of Siva' and after that. There is a genuine interest on academic matters and sweeping generalizations are limited.

Shiva prakash also talks of how vachana tradition paved the way to other genres like Vaishnavite, Haridasas, Kirtanas, Sulnudi and Upabhoga. Vachana tradition paved the way for desi forms like Mahabharatha by Kumara Vyasa or Lakshmisha which were



written in Ragale and Shatpadi. He further says, 'the overall trend in medieval Kannada literature can be characterized on the vernacularization and popularization of the form and content of poetry.' (ShivaPrakash H.S., 2010, page-xix).

Shivaprakash also concurs with the view that vachana tradition at least in 12th century was the tradition of people at large but not of particular faith. Regarding this he declares, 'it is customary for most literary historians and scholars, both conservative and radical, to consider the vachanas to be an expression of the Veerasaiva faith. This view is not defensible. Only the works written after the 12th century, inspired by the vachana movement and with the intention of propagating a well-defined doctrine (the works of Bhimakavi, Chamarasa and others), deserve to be called Virasaiva literature.' (ShivaPrakash H.S., 2010, page-xxi). Shivaprakash is of the opinion that 'the basic thrust of the vachanas at their best is one of exploration of spiritual experiences.' (ShivaPrakash H.S., 2010, page-xxi). His conclusion in this regard is that 'it is better to consider the vachanas, a species of collective poetry consisting of as many distinctive poetic idiolects as the poets themselves. The vachanas were not composed with the intention of producing pure literature but to revolutionize the individual and the society in the light of an innate sense of truth and justice.' (Shiva Prakash H.S., 2010, page-xxii).

These observations clearly show that there wasn't a kind of revolution on war path as earlier introductions seemed to say against a community or society. The organized reformation of Hindu society and building of casteless society in 12th century was not seemed to be a reality but there was a group of loosely collected people who were writing on the ideas in the backdrop of spiritual nature of individual and trying to reach that state of unity of 'anga and linga'.

When one talks from the orientation of advaita i.e. purely philosophical point, there wouldn't be any divisions among the humankind for that matter among the living beings. The same sense pervades throughout the universe and the man is under the delusion of separate entity.

The present day vachana interpretations of revolution and reformation might be because of pressures of modern society. It is also intermingled with the politics of communities, castes, religions and cultures. Some of these issues rather controversial are highlighted in these academic oriented introductions. This particular introduction under discussion runs on a few more pages giving brief bio-graphical sketches of different vachanakaras and their impact on Kannada literature. It also touches the recent controversy of Veerasaivism and its antiquity and Lingaytism founded by Basavanna. It has a section on vachana translations over the period. He gives a bird's eye view of vachana translation from 18th century to Halakatti's translation then to 'Speaking of Shiva'. He says, vachana collection, editing and translation are linked to missionary zeal of Veerasaiva scholars and institutions linked with the community. Non Veerasaivas like Brahmins and other scholars took notice of vachanas because of the literary value of vachanas and as part of Kannada literary heritage.

The length and breadth of ideas expressed in this introduction and the time covered i.e. from 12th to 21 century with innumerable citations and also with candid talk make it an important document.

So much so, the journey of introductions of vachana translations for almost a century show a gamut of variety reflecting the changing times and its pressures.

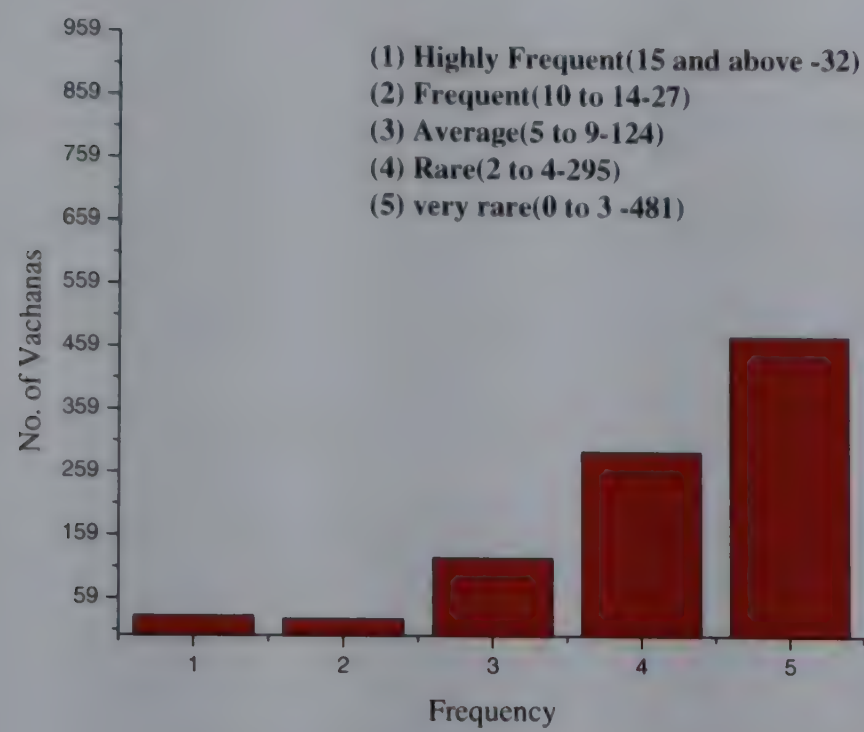
CHAPTER - VI

THE TRENDS IN VACHANA SELECTIONS- AN ANALYSIS

This Chapter deals with the thorough analysis of vachana selections in various translated anthologies of vachanas in English. For this purpose a detailed vachana selection by each editor/translator/publisher is marked in Excel sheet. The said Excel sheet contains details of selections of vachanas by various scholars beginning from Halakatti in 1922 to Kalburgi in 2012. The vachanas selected for this purpose is limited to 959 vachanas of Basavanna's Shutsthala vachanas leaving apart 400 and odd extra vachanas of Basavanna. The books numbering 30 are taken for this purpose. The first lines of 959 vachanas are typed in row in serial order based on shutsthala vachanas as arranged in 'Bhaktibandari Basavannanavara Vachanagalu' ed. by Dr.R.C.Hiremath published by Karnataka University, Dharwad in 1964. The translated anthologies are taken as columns numbering 30. Whenever a vachana is selected a 'y' mark is put on a particular column and row. The resulting Excel sheet gives picture of trends in selection of vachanas pertaining to themes, translators, publishers, editors and also chronological variations.

The excel sheet shows thick clusters of 'y' marks at certain places and there will be empty spaces at other places. By studying these variations, the vachana selections are studied for 'trends' in selection for particular themes, chronological differentiation in selection and also selection by personalities, institutions involved in vachana translations. These are converted into statistical data and based on that graphs conclusions have been drawn to show clearly the trends in vachana selections. The analysis of data shows the objectives of vachana translations into English by various stake holders.

FREQUENCY CLASSIFICATION:



For this purpose, 959 vachanas are categorized into **five groups** depending on their frequency of selection.

The above graph shows that **only 3% i.e. 32 vachanas are highly frequent**. They are again and again find their place in various anthologies. **They are on an average 20 times selected**.

Next category is **‘frequent’ i.e. 10 to 14 times** selected out of 30 anthologies. It is also **3% i.e. 27 only**. **Totally, 59 vachanas appear and reappear in all these anthologies**. Only these 6% vachanas out of 959 found favor with selectors. Out of 59 vachanas **the most frequently selected i.e. around 20 times out of 30 books are 12 vachanas**, seven vachanas which are selected around 17 times, very near to that of high frequency. Finally, 19 vachanas out of 59 are highly selected. If we add to these 19 vachanas those vachanas which are selected above 10 times, they come to 59. Further, if we add vachanas selected for 9 times, the number goes up to 59+11=70. If we add vachanas selected in 8 books i.e. 21 in total, it would go up to 91. If we take up vachanas selected in 7 books, it would come to the total of 112. Finally, we can say, 112 vachanas out of 959 shutsthalava vachanas i.e.

12% are often selected vachanas. If we add vachanas selected 5 and 6 times also, the number rises to that of 188 i.e. 20%. These vachanas are selected for translation based on the issues like colonial consciousness on the part of the selectors to select vachanas which highlight the so called caste inequalities, blind beliefs, backwardness, immorality of Indian cultural ethos as understood by intellectuals of pre independence and post independent period. The reformation zeal of the reformers of Indian society percolated into selection and the themes which are compatible to the above thought process are frequently selected.

The graph shows 481 vachanas i.e. 50% of 959 Shuttsthal Vachanas did not find favor with selectors at all. These are put under very rare section. And 295 vachanas i.e. 30% vachanas are selected in two to four times they are put under rare section. In total 776 vachanas i.e. 80% of 959 vachanas are selected rarely. These are mainly vachanas which talk of theological aspects of Veerashaivism and also spiritual and philosophical vachanas.

Some of the vachanas are selected **5 to 9 times; these are put under average section. These are 124 vachanas i.e. 13% of 959 vachanas.**

To summarize the above analysis, we can say that **only '59' vachanas** which talk of general themes like intense devotion, dislike for the world, maya/illusion of the world, samsara, helplessness to come out of this samsara, intense prayer seeking God's intervention and complete surrender to God are selected. These are the issues, we can find in any 'bhakti' tradition including western, Semitic cultures. These themes are shown as contribution of Kannada and also Veerashaivism to the world tradition. There is an urge to show the greatness of Kannada language and Veerashaiva tradition because of their own anxieties and pressures of the times. This showing has its own politics. The vachanas which are compatible to their thinking have been highlighted. Apart from these vachanas which have supreme quality of poetic structure, rhythm, striking, shocking metaphors, similes, images are selected

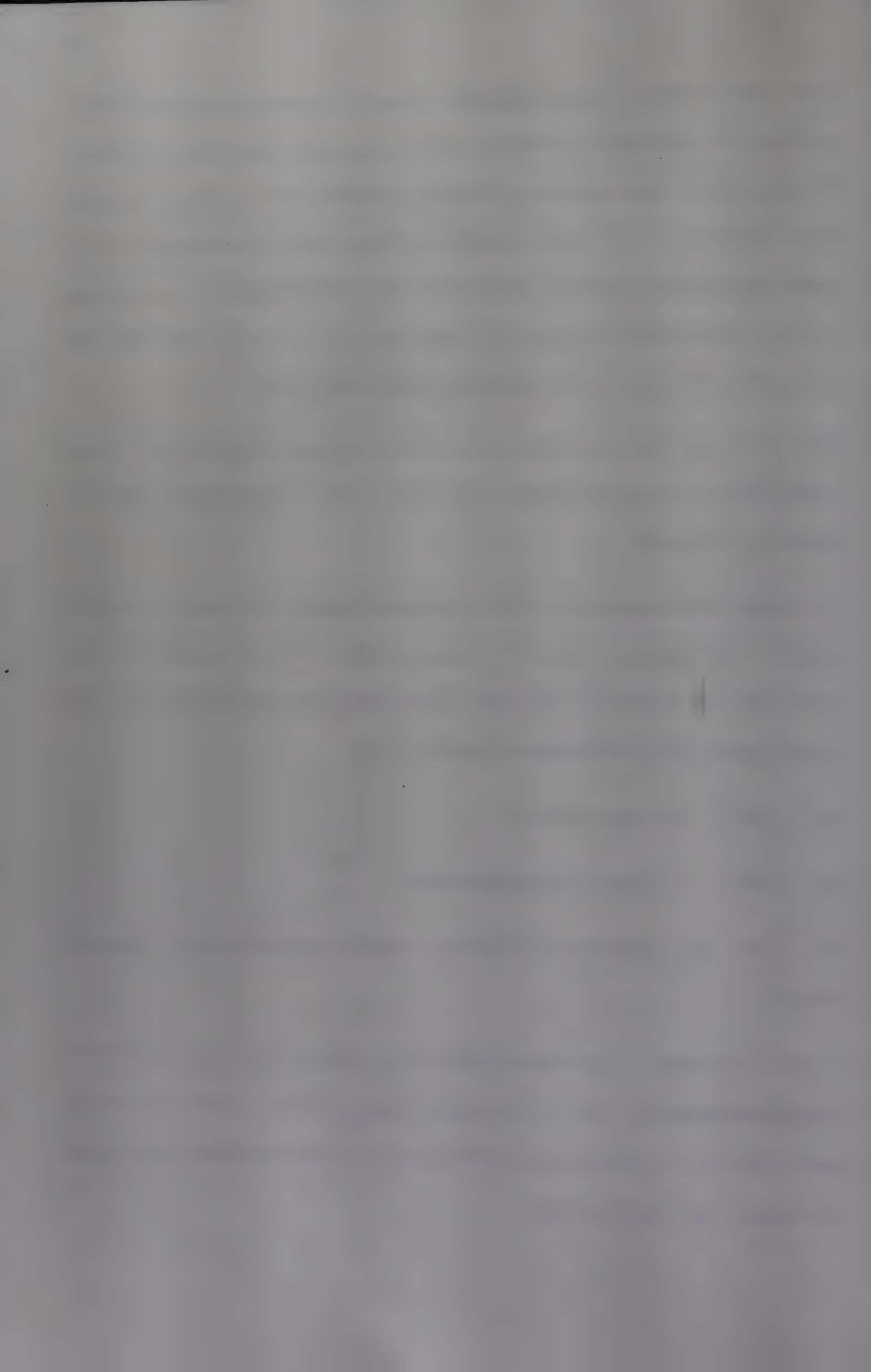
as show pieces. Another important thing which dragged the attention of selectors is that of use of day to day incidents in the life of rural folk forming bulk of the content in vachanas. The amazing use of these incidents to tell higher philosophic truths to common man made people wonderstruck at the literary capabilities of large number of vachanakaras of 12th century. They used animal imagery similar to the fables of ‘Panchatantra’ in their vachanas. Almost all domestic and wild animals like sheep, dog, frog, cow, elephant, and rabbit’ lion and tiger played their part to create awareness in man for higher truths.

Some other issues which are stressed in selection of vachanas are eradication of caste, equality of human beings, and rationality of Lingayath religion, gender equality and issues pertaining to reformation.

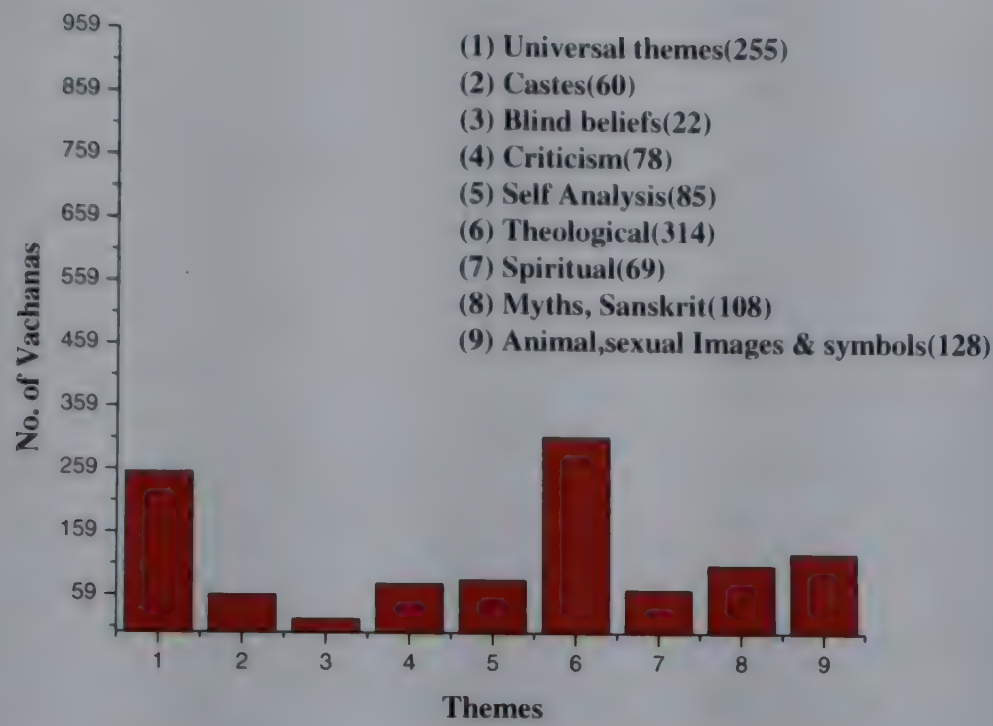
In comparison, **258 vachanas i.e. 30%** of shutsthala vachanas of Basavanna are not at all touched by any translator or editor for English translation. If we add vachanas only ones selected that will come to 223. The total would be **481 vachanas** which are very rarely selected comes to **50% of 959** vachanas. The table shows,

481	50%	very rarely selected
295	30%	2 to 5 times i.e. average selection
183	20%	fairly selected out of which 59 highly frequently and 129 frequently selected.

To find out the cause for the variation shown above what are the themes favored by the translators/publishers and what are the themes which are utterly neglected, what are the motives behind these variations, the total 959 vachanas are divided thematically into 9 themes and analyzed in the following section.



THEMATIC CLASSIFICATION:



The above graph shows thematic division of 959 vachanas chosen for analysis.

The table below shows clearly the pattern of selections by various selectors of different themes

S N	C o d e	Name of the translator	No. of vachanas selected out of 959	THEMES						
				Universal (255/959) 26.6%	Caste (60/959) 6.2%	Blind Beliefs (22/959) 2.3%	Criticism of Vedas, Brahmins, yegnas & monotheis m (78/959) 8%	Self- Analysis (85/959) 8.8%	Theologi cal (314/959) 33%	Spiritual (69/959) 7%
01	A	Halakati- 1922	139	59 (42.5%)	10(07%)	06(4.3%)	08(06%)	10(07%)	30(21%)	09(6.5%)
02	B	Masti- 1935	101	43 (42.5%)	06 (06%)	05(05%)	05(05%)	13(13%)	13(13%)	01(01%)
03	C	Sanganala math-1939	72	26 (36%)	02 (03%)	05(07%)	08(11%)	03(04%)	16(22%)	03(04%)

04	D	Basavanal & Iyengar-1940	80	48 (60%)	00 (00%)	04(4.5%)	02(02%)	05(5.6%)	05(5.6%)	04(4.5%)
05	E	Menezes & Angadi-1965	160	79 (49%)	12(7.5%)	04(2.5%)	05(03%)	07(04%)	30(19%)	04(2.5%)
06	F	Sundarraaj Theodor & Hakari-1965	108	42 (39%)	08(7.4%)	04(04%)	04(04%)	03(03%)	13(12%)	02(02%)
07	G	Samaraao-1966	166	104 (62.5%)	16(9.6%)	07(04%)	17(10%)	17(10%)	58(35%)	15(09%)
08	H	AK Ramanujan -1973	44	22 (50%)	01 (02%)	05(11%)	06(13.6 %)	00(00%)	03(07%)	03(07%)
09	I	Zvelebil-1984	126	40 (32%)	07(7.5%)	08(06%)	13(10%)	06(05%)	25(20%)	16(12.6%)
10	J	Rowene hill & Prabhu Shankar-1995	26	17 (65%)	00 (00%)	04(15%)	02(7.6%)	02(76%)	02(7.6%)	01(04%)
11	K	Yaraventil anamath & Kalburgi-2003	80	07 (09%)	46 (57.5%)	00(00%)	09(11%)	00(00%)	14(7.5%)	04(05%)
12	L	Mooru shilli-2005	158	41 (26%)	05 (03%)	03(02%)	11(07%)	17(11%)	47(30%)	10(06%)
13	M	Shivaprakash & O L N -2005	94	46 (49%)	05 (05%)	04(04%)	04(04%)	06(06%)	10(10%)	03(03%)
14	N	OLN 2007	102	45 (44%)	08 (08%)	06(06%)	12(12%)	05(05%)	16(16%)	04(04%)
15	O	Arya acharya-2009	101	45 (45.5%)	10 (10%)	03(03%)	06(06%)	04(04%)	18(18%)	02(02%)



16	P	HS Shivprakash-2010	34	20 (59%)	01 (03%)	02(1.5%)	01(03%)	06(17.6 %)	07(20.5%)	03(09%)
17	Q	Kalburgi 2012	432	162 (37.5%)	31(07%)	12(03%)	36(08%)	42(10%)	146(34%)	19(04%)

1. General Theme:

This section studies 255 vachanas out of 959 i.e. 26.6% vachanas which are fore grounded. The first group is pertaining to general themes concerned to all religions, cultures like ethics, morals, devotion, complete surrender to God in general which appeal to anybody and everybody cutting across cultures, religions, regions and language. So, it is easy to show the treasure trove of Kannada language to the outside world. This broad theme includes sub themes like worldliness, helplessness on the part of the devotee to shed this worldliness, Samsara, agony, Maya, devotion & complete surrender, inner purity, outer purity, compatability between talk and deed, manners, other’s wife i.e. lasciviousness, other’s money i.e. greed, etc., These themes are grouped under the category of **general themes**. In this category **255 shutsthal vachanas i.e. 26.6%** of vachanas of Basavanna are grouped. This category is the most sought after for any selector who wanted to be secular, broad minded. Many of the selectors, translators of vachanas into English wanted to be secular i.e. above the confines of the religion, caste, creed and sect and also progressive in thinking due to the constraints of English language and the influence of colonial values in propogated by the western master. These points are elaborately discussed in the previous chapters but here the observations made in the previous chapters are corroborated with the statistical data in support of those observations.

2. Caste Equality:

In the second category, the theme of **caste equality** is taken up. The vachanas which talk of equality on the basis of caste are grouped under this category. They are numbering **60 that come to 6% out of 959.**

3. Blind Beliefs:

The third category is that of **blind beliefs**. There are **22 vachanas amounting to 2% out of 959.**

4. Criticism:

The fourth category is that of **criticism** against Vedas, sastras, Brahmanas, dry reading, japa, thapa, Hindu rituals, customs, yaganas, yagas and also vachanas which stress monotheism i.e. Shiva as the only God. These vachanas are numbering **78 amounting to 8% out of 959.**

5. Theological Themes:

The fifth category is that of **theological aspect**. In this broad theme sub themes like guru, linga, jangama, prasada, padodaka, rudrakshi, vibhuthi, manthra which are called in Veerashaiva theological terms 'astavarana' and also panchacharas like brutyachara i.e. unconditional devotion and surrender to guru, linga, jangama, Sivachara, Ganachara etc, istalinga pooja, kayaka, dasoha, sharana and his importance are included. This category consists of **314 vachanas amounting to 33%** of vachanas but these are the **grossly neglected vachanas** by majority of the selectors as they wanted to show general aspect rather than religious aspect of the vachanas. Some of the selectors who have agenda of religious revival and reestablishing vachanas as Veerashaiva Community's scriptural part, they have



selected majority of these vachanas for translation. These things can be clearly demonstrated through visual graphs which are based on statistical data.

6. Self Analysis:

The sixth category includes **self-analysis, self-criticism and half hearted devotion** on the part of worldly devotee. They are **85 vachanas amounting to 9% out of 959.**

7. Spiritual & Philosophical vachanas:

The seventh one is that of **spiritual and philosophical vachanas** which represent the 6th shutsthala i.e. unity of individual soul with cosmic soul. It is called 'linganga samrasya' in Veerashaiva terminology. This is also one of the categories neglected by the majority of selectors. It has got **69 vachanas amounting to 7% of shutsthala vachanas of Basavanna**

8. Myths, Sanskrit quotes & Long Vachanas:

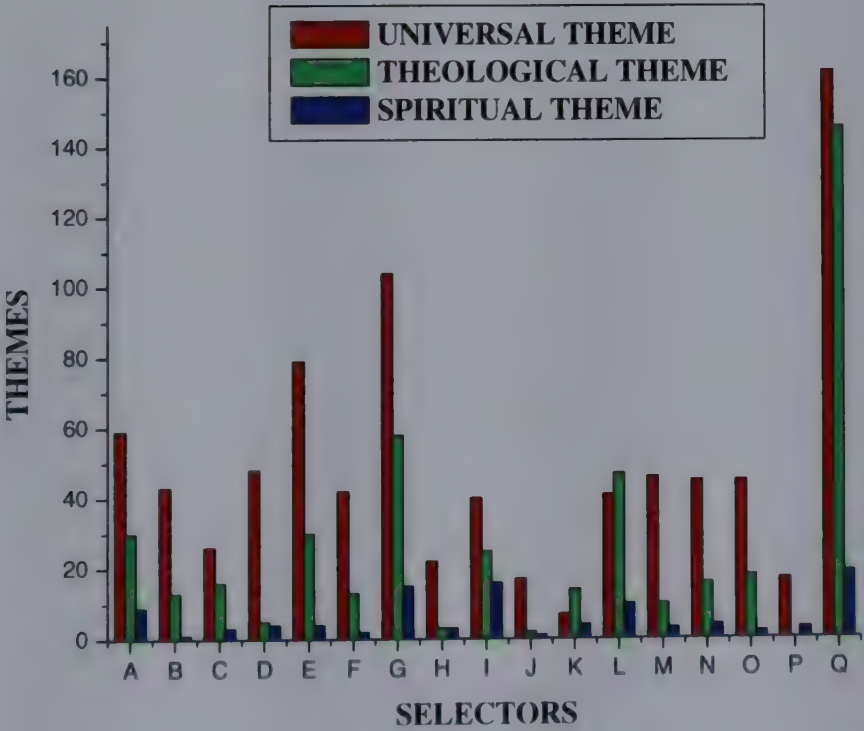
The eighth category is that of vachanas which have heavy reference to **myths, Sanskrit quotes and also long vachanas.** Of course, this group of vachanas might be already categorized under various heads. But, it is found out that selectors instinctively avoided translation of vachanas which have **references to myths, Sanskrit slokaas and also lengthy vachanas.** This shows extraneous issues like language constraints, space constraints in translation of source text into target text. These vachanas are **108 amounting to 11% out of 959.** This category is also grossly neglected in selection of vachanas for translation into English.

9. Ímagaes:

The ninth category of vachanas is that of vachanas which have **striking animal, sexual images and images from day to day life of common man** in 12th century Indian life. These

vachanas are also shown under different categories. **These vachanas found favor with the selectors.** These vachanas have influenced selectors so heavily that selectors have gone for representative vachanas under different categories which have these striking images. For example in general category, the impermanence and futility of life is shown through a cluster of 8 vachanas. Out of those 8 vachanas two vachanas like frog trying to catch a fly though it was already almost devoured by a snake and animal struggling to come out of the bog find place in English translations again and again. Remaining six vachanas of the same theme are consistently neglected. So, some of the vachanas are popular and made popular over the period because of the striking images these vachanas have. These are **128 vachanas amounting to 13% but selection of these vachanas is around 80%.** The graph shown above will give you the details of categories and their selection pattern.

Comparison between universal , theological and spiritual theme



A:Halakatti-1922, B:Masti-1935, C:Sanganalamath-1939, D:Basavana&Iyengar-1940, E:Menzes&Angadi-1967, F:Sundarraaj Theodor&Hakari-1965, G:SamaRao.P-1966, H:A.K.Ramanujan-1973, I:Zvelebil-1984, J:Rowne Hill&Prabhu Shankara-1995, K:Yaravintelimath&Kalburgi-2003, L:Moorushilli-2005, M:H.S.Shivaprakash&OLN-2005, N:The Sign-OLN-2007, O:Arya Acharya-2009, P:H.S.Shivaprakash-2010, Q:Kalburgi-2012



When we analyze themes above mentioned and how their selection went on;

General themes including ethics out of 258: **Very frequent: 28**. Frequent:48, rare 59, very rare:55 ; **Nil:00**

Theological themes out of 210:**Very frequent:00**, Frequent:12. Rare:51, vary rare:61, **Nil: 78**

Criticism of Brahmins etc out of 78: Very frequent: 02, Frequent:13. Rare:519, vary rare:11, Nil:28

Self Analysis out of 85: Very frequent: 04, Frequent:04. Rare:34, vary rare:25, Nil:18

Spiritual/philosophical out of 63:Very frequent: 03, Frequent:03. Rare:27, vary rare:20,Nil:16

Myths, Sanskritised, long 108: Very frequent: 00, Frequent:03. Rare:11, vary rare:35, Nil:58

FINDINGS OF THE DATA IN SHORT:

From the data above, we can deduce certain clear cut points.

General Themes : Total – 258, Frequently selected : 102, Not selected at all : 10

Theological Themes: Total-210, Frequently selected : 12, Not selected at all : 78

They are quite opposite and in which direction selections have gone is very clear.

Spiritual/Philosophical:Total-63,Frequently selected:06, rare&v.rare: 47,Not selected at all:16

Myths, long, sanskritised: Total:108, Frequent: 03, Not at all selected : 58

The same trend is continued. Only general, ethical vachanas are frequently selected and their number in rare and very rare section is very less. In theological, spiritual and mythical section frequently selected is little and large chunk lies in rare, very rare and not at all selection section.

But in criticism and self analysis section the bulk of selection is average i.e. rare and very rare i.e.50% is in average section and in self analysis section out of 85 fifty nine i.e. 70% are in average section.

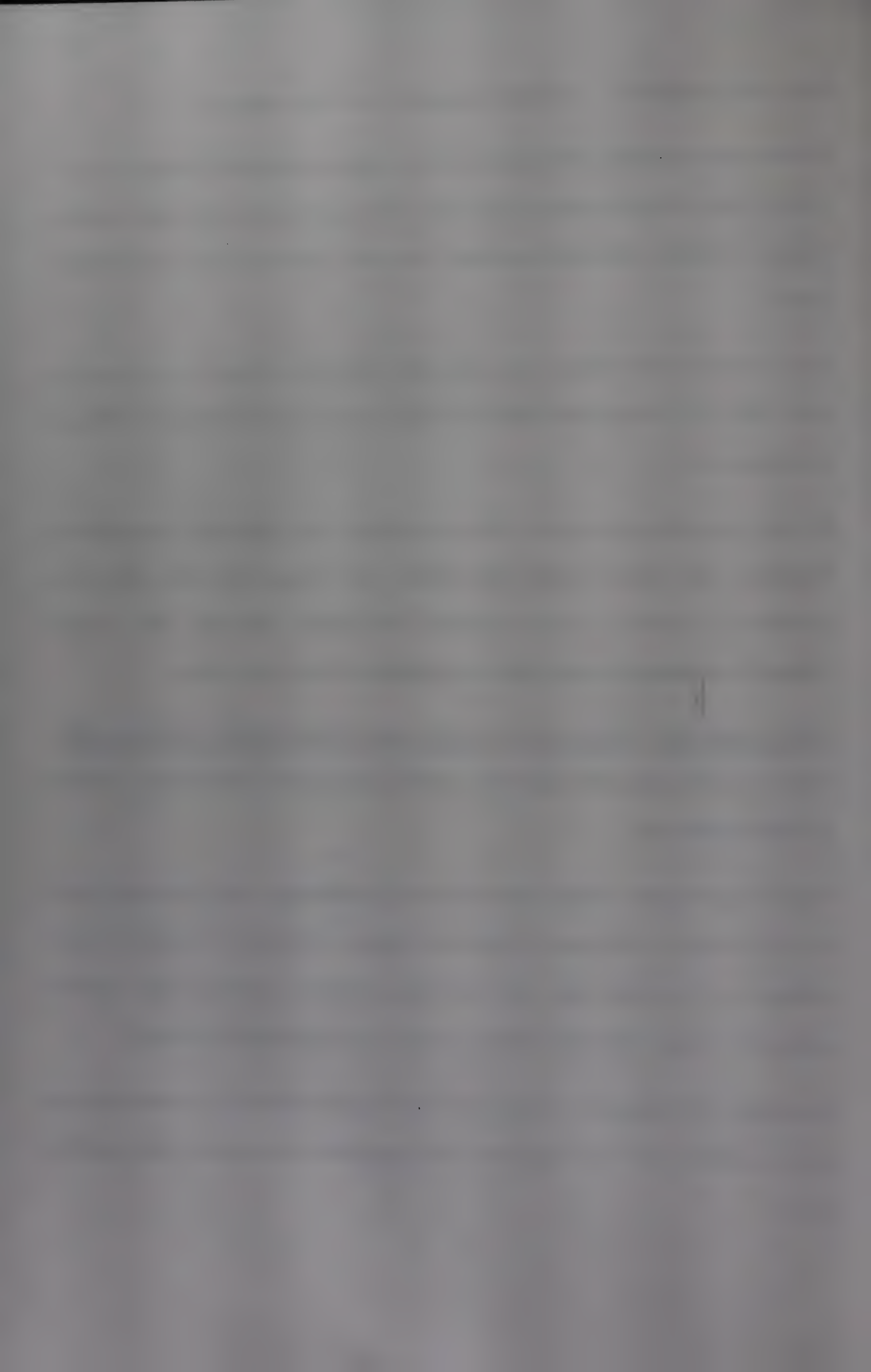
So, the above discussion shows the general themes are universally accepted and theological and spiritual themes are rejected and criticism and self analysis are considered as normal in vachana selections for English translation. This trend is followed throughout the century with the exception of two or three editors.

ANALYSIS OF VACHANAS WHICH ARE FREQUENTLY SELECTED:

There is need to analyze the theme wise selection and objectives behind those selections in a bit elaborate way.

The first and the best selected theme is that of general theme and its sub themes and how it is linked to frequency of selected vachanas. Majority of frequently selected vachanas i.e. 59 vachanas come under this theme and these vachanas are again linked to category of vachanas which have reference to animal, sexual and day to day images.

The majority of 59 frequently selected vachanas are of general nature. The remaining belongs to caste equality, blind beliefs and one or two representative vachanas of other remaining themes.



Generally, the vachanas which say the greatness of 'God', neutral word is chosen in translation into English instead of 'Shiva'/'deva', are chosen frequently. The first vachana in 'Bhaktibandari Basavannanavara Vachanagalu' ed. by Dr.R.C.Hiremath published by Karnataka University, Dharwad in 1964' is often selected.

'Udakadolaga bychitta bayakaya kitchinanthidithu'

.....
Kudalasangamadevara nilavu
 Kanneya snehadanthithu.

This vachana is translated into English like:

It is like the secret fire
 Hidden in water;
 Like the flavor of the sap
 In the tender plant:
 Like to the perfume
 Within the bud;
 Like a maiden's love,
 O Lord Kudala Sangama! (Menezes&Angadi, 1967, p,79)

There is a slight secularization in the translation of above vachana. In Kannada vachana 'Kudala sangana nilavu' is like secret fire hidden in water, but in translation it is simply represented by 'it' representing any concept of any God of any religion across any culture. So the selection of vachana for English translation is not only based on general theme but also the Kannada vachana is stripped of its identity of specific culture and made secularized and general. This phenomenon we can see from the beginning. We find it a lot in the translation of vachanas into English by Masti Venkatesha Iyengar in 1934. It continued in many of the translations in different ways.

Almost all the selectors have jumped to 6th vachana (Hiremath R.C.,1964) from the first vachana for two reasons. One is that it talks of 'remembrance of God' is greater than 'Maya' and also there is a reference to a beautiful animal imagery. The structure of the vachana is also symmetrical. The vachana runs like this:

‘Karigana Ankusa Kiridannabahude’? Like this series of comparisons of same sentence structure and rhythm is taken. The repetition of the word ‘ghana’ in every line makes the vachana a literary piece of excellence. There are series of similarities with rhetorical questions repeated cadentially resulting in peculiar beauty. The general theme and the beauty of image and structure make it a highly frequent selected vachana for translation. This pattern is repeated.

Helplessness on the part of the devotees in his worldly travails is one of the favorite themes in this section. The vachana ‘Samsara sagarada therekobbii... Ayya, ayya yenna huyyala kelayya’ that means ‘Look how the ocean of world swells and flings itself upon my face’ (Menezes & Angadi, 1967, p:6) is selected frequently. The same theme is that of the vachana which uses beautiful image of ‘frog’ going to be devoured by snake but trying to catch a fly is highly frequent.

Fickle nature of the mind is another favorite theme of the selectors. The mind drags the devotee again and again into the mire of samsara. The devotee wanted to surrender himself to Shiva but the mind drags him to somewhere else. The vachana, ‘Nanondu Nenedade, Thanondu Nenaduvudu’ i.e. ‘I have a thought, it has another!, This way I pul, it pulls that way!....And when I long to meet Lord Kudala Sangama, it casts a darkness on my path, This Maya! (Menezes & Angadi, 1967, p:8) has been selected more than 15 times. On this theme a lot vachanas have reference to beautiful animal images. These are naturally selected for their beauty. For example,

As a dog riding a palanquin,
My mind, on seeing a thing,
Reverts to its natural bent (Menezes & Angadi, 1967, p:14)

Some of the vachanas under this general theme are of full of **commonsensical things**. The wisdom that ‘nobody is for anybody’, so ‘the fallen have no friend’. This vachana is highly

selected. The commonsense coupled with beautiful images popularized the vachana, 'Chandrodayakke Ambudi hechvudanayya' i.e. 'At rise of moon the ocean swells; It ebbs at waning of the moon..., When Rahu puts a screen, Before the moon, pray, does, The sea set up a cry?, And when the Sage drained up the sea, Pray did the moon come in between?, Nobody is for anybody, so!, The fallen have no friend!, Thou only, Lord Kudala Sangama, Art the world's Kin!' (Menezes & Angadi, 1967, p:11).

Another vachana which is taken from rural day to day life is that of the domestic animals eating whatever they find green. For example:

O Lord, it's you who spread this green
 Sense pasture before my eyes!
 What does a beast know? It is drawn
 To all that's green and grass.
 Rid me of sense, and feed me, Lord,
 With holiness till I have my fill!
 Serve me true wisdom for my drink!
 Look after me, O Lord
 Kudala Sangama! (Menezes & Angadi, 1967, p:19)

The concept of Maya, its attraction and importance of devotion to cross the hurdles is brought to the mind of common man through his own language.

The theme of '**all inclusiveness**' and '**none exclusiveness**' is beautifully shown in this highly frequent vachana.

Ivanarava Ivanarava Ivanaravendanisadirayya
 Iva nammava, Ivanammava, Iva nammavaendanisayya.

That means,

Let them not say, O Lord,
 'Whose is he, whose, O whose?'
 Let them say rather, 'He is ours,
 He's ours, he's ours!'
 O Kudala Sagama Lord, let me be
 A son of Thine own house! (Menezes & Angadi, 1967, p:22)

It also highlights the rational side of the Veerashaiva religion which is the pet theme of reformists of the colonial and post colonial era. It gives importance to equality, fraternity. Because of these reverberations this vachana is selected frequently.

One more general theme is that of 'grace of Guru' in realization of God. Again similies, metaphors' play an important role in selection of vachanas. For example, 'Madikeya Maduvade Manne Modalu' i.e.,

In making a pot
The clay comes first:
In making an ornament,
The gold comes first:
In knowing Siva's path,
The Gurur's path comes first;
In knowing Kudala Sangama,
The fellowship of Saranas
Comes first. (Menezes & Angadi, 1967, p:24)

Some of the vachanas are selected for their '**structural symmetry**', their images reflect chief tenets of Veerashaiva philosophy. One of these kinds of 'high frequency' vachana is 'Maneyolaga Maneyodayaniddano, illavo'. There is this beautiful metaphor of 'body' as 'temple' and need to keep it clean to make it proper vehicle for God. It has been selected more than 20 times.

It seems employing of beautiful images to bring home the concepts attracts selectors to select vachanas for translation. This vachana 'Yenisu Kala Kallu neerolagiddenu', Nenadu Mruduvaga balleda', here the weakness on the part of the devotee and his position of a ghost dangling in the air has been shown in this vachana. In this vachana it is questioned that how many days one soak the pebble in water, can pebble become soft' like that weak minded devotee cannot surrender himself to Kudala Sangama but goes around in a state of ghost, he neither belongs to this world or the other world.

Some of the vachanas which have multifaceted quality succumbing to plethora of interpretations attracted the selectors. For example, vachana 'Havidiganu Mookorithiya' can

be taken as the habit of 'people criticizing others in spite of having same weakness in their own personality. But it has also been taken as an example of 'blind beliefs' in society like people looking for good omens. It has both commonsensical point and also criticism of the existing cultural beliefs apart from structural symmetry and mirror like images presentation in the construction of this vachana.

One more theme which attracted selection is that of **purity inside and outside, unity of speech and deed**. These are selected again and again. The vachana no 124, 'Lokada donku neeveka tidduvuri' i.e. 'Why should you try to mend, The failings of the world?, Assuage our bodies first, Each one of you!, Assuage your minds, each one!, Lord Kudala Sangama, Does not approve, Those who bemoan, The neighbour's grief.' (Menezes & Angadi, 1967, p:42).

Another highly popular vachana which has multiple reverberations with striking images which attracted many selections is that of 'Habbakka thanda harikaya kuri'. It has the images of 'sacrificial sheep and also atmosphere of festiveness. But it represents not only fleeting nature of life but also blind beliefs in society. It also reflects Veerashaiva tenets of insistence on not sacrificing animals in yagnas, yagas and also sacrificing animals at the alters of villages Gods. It opposes both high tradition and low tradition as Ramanujan points out in his introduction to 'Speaking of Siva'. The multiple reverberations seemed to be lost in interpretation of this vachana and only blind belief aspect is fore grounded in interpretation of this vachana. For example, people talk of sacrificing the animals before Gods but never thought of the fleeting nature of the life which is also stressed in this vachana as the sheep is going to be killed but it savors the green leaves. It can be compared with the vachana where the frog trying to catch a fly though it is already in the process of devouring by a snake. There we don't get the feeling that the vachana talk of blind belief but it talks of fleeting nature of the life. But here this element of fleeting nature is relegated to the background and only the sacrificing element of sheep is fore grounded. Even the atmosphere of festivity and

accompanying faith behind the ritualistic elements and their sociological growth over the period has not been considered. The multiple reverberations tend to be narrowed not only by translation into English but also the interpretations tend to be narrowed because of the pressures of the times the vachana is read and the attitude of the readers of the age.

Avowed sheep brought for a festival
Nibbles the tender leaves
Meant for the festoon: and not
Suspecting its approaching death,
It's anxious to appease
Its belly's fire.
The very day it's born it dies;
But, Kudala Sangama Lord,
Do those survive who butcher it?' (Menezes & Angadi, 1967, p:43)

When we see the first four lines it is impossible to take otherwise than that of fleeting nature of life is beautifully and powerfully represented in this vachana. But due to socially oriented readings it tends to become a vachana which represent blind beliefs. When we see the last line of the vachana i.e. 'do those survive who butcher it?', and if we stress that only then a remote reading of the vachana that it talks against blind beliefs and against sacrificing of animals can be seen. The point is that vachanas are highly poetic manifestations which definitely have not only denotations but also rich connotations. In the process of particular readings these highly rich connotations are lost forever. Any other reading seems to be figment of the imagination of that particular reader.

Out of 20 and odd vachanas which talk of caste, equality and need to eradicate untouchability, one or two vachanas are frequently selected where Madara Chennayya is referred as the greatest of the Saranas.

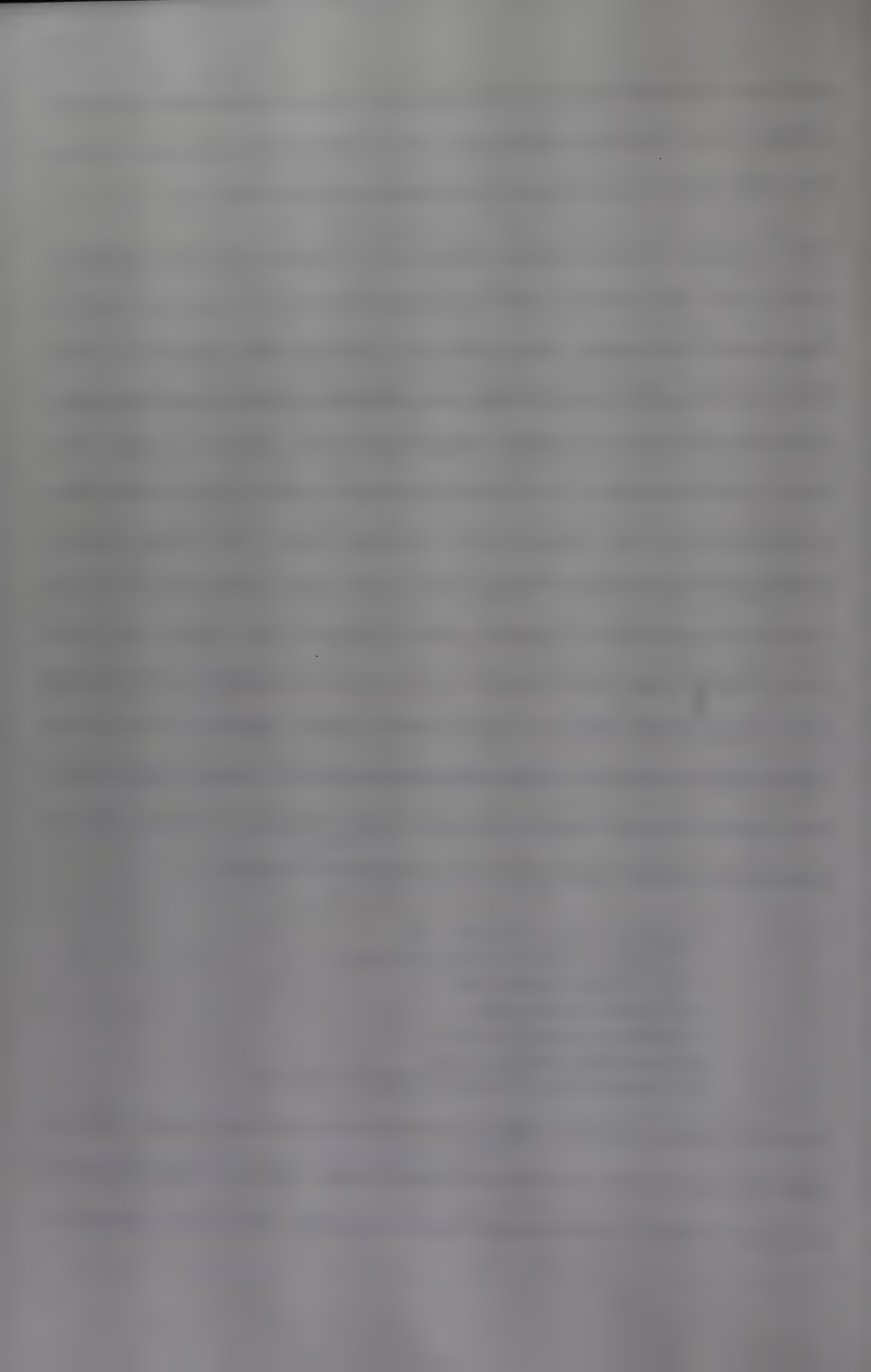
Another important tenet of Veerahaivism is that of '**work**'. They opposed mere philosophical practices and stressed everyone's contribution to the welfare of the society. No one should be burden to the society. This has been brought home in some of the vachanas which are frequently selected. Vachanas like 'Martyaloka vembude Kartharana Kammatavayya, ili

salluvavaru alliyu salluvarayya, illi salladavaru alliyu sallrayya, i.e. This mortal world is but the Maker's mint;/Those who earn merit here, earn also there,/And those who earn not here, earn neither there;/O Kudala Sangama Lord! (Menezes & Angadi, 1967, p:51).

When we analyze the high frequency vachanas they all deal with these general themes of fleeting nature of life, need to be aware of this and surrender to God as an urgent need. The **social aspects like equality, work, eradication of untouchability, opposition to blind beliefs, need to sacrifice material things, non attachment, manners, ethics, form major part of frequently selected vachanas.** Though there are half a dozen or so vachanas which cover the same theme one or two of which are highlighted because of their structure, rhythm and striking day to day images used. For example vachana 'Kalla Nagara Kandade halneryanambuvuru' that means 'Seeing a snake of stone, they say;/Pour milk, do!'/Seeing a real snake, they say;/Kill it!' (Menezes & Angadi, 1967, p:63). This vachana is very popular because it talks of negatively of the popular practice prevalent among Hindus that of pouring milk to statues of snake God. It is a kind of 'anti-idol worship' which is one of the bitterest criticisms against Hinduism by western religious missionaries. But, the next vachana is of the same theme but not at all selected by any selector. The vachana goes on like this; 'Nagange hosathanikkhuvembure,/Nagabandade kola kaledukomburu!' that means

They talk of making a taintless gift
To a snake; but when the snake does come,
They only waste a stick on it!
It will never be! The words
Jangama and Linga will never be
In Lord Kudala Sangama, except
For Sindhu Ballala! (Menezes & Angadi, 1967, p:64)

It seems this vachana is avoided though it is the same theme as the above vachana. The cause might be the use of myth in the vachana at the end. Vachanas which have mythical element is consistently avoided by the selectors for English translations. Another reason seems to be



trend set by previous translators on the later translations. Almost all the selectors go for the popular vachanas selected by the previous translators, editors.

Some more popular vachanas which talks of ethics are 'Kalabeda kolabeda, Husiaya nudiyalu beda' that means

Thou shalt not steal nor kill;
Nor speak a lie; (Menezes & Angadi, 1967, p:77)

Many of the vachanas which talk of manners, normative behavior have been chosen profusely by majority of the selectors.

All these vachanas which are discussed above form the part of shutsthala vachanas till 250 out of 959 vachanas. After this the vachana selection has large gaps. Here and there a cluster of vachanas are selected. Then, an individual vachana of exceptional beauty, representing a particular theme is selected. For example, spiritual and philosophical vachanas form major chunk of second half of Shutsthala vachanas. But, these vachanas are completely neglected by the majority of selectors. Almost all of them have selected only a couple of vachanas out of 70 and odd identified spiritually oriented vachanas. For example, 'Yethatha Nodidathatha Nene deva' that means

Whichever way I look,
Thou only art, O Lord!
The form of all the circumbient space
Thou only art, O Lord!
Thou art the universal eye,
O Lord, and Thou the universal face!
Thou art the arms of All, O Lord,
And Thou the feet O Kudala Sangama Lord! (Menezes & Angadi, 1967, p:173)

And another vachana which is frequently represented in this section is 'Jagadagala Mugadagila' that means 'Thy wideness is the wideness of the world' (Menezes & Angadi, 1967, p:244). The remaining vachanas in this section which have high spiritual aspect have

been left out as almost all selections are social oriented rather than spiritual oriented. Of course, spiritual orientation is also one of the basic objectives of vachana creation.

ANALYSIS OF VACHANAS WHICH ARE VERY RARELY SELECTED i.e. 481 SHUTSTHALA VACHANAS OF BASAVANNA OUT OF 959:

In this category vachanas belonging to the three themes are consistently neglected by the selectors for translation into English. The themes are ‘**theological themes** including vachanas on Sharana and his importance amount to 314 vachanas i.e. 33% of 959 vachanas. Another theme grossly neglected is that of ‘**spiritual and philosophical**’ vachanas amounting to 69 i.e. 7% of 959 and the third category is that of vachanas which have references to **myths, quotes from Sanskrit texts and long vachanas**. It seems constraints on the part of translators to explain myths, difficulty in translating Sanskrit quotes and long vachanas to fit into English, made them to shrink away from these vachanas.

A brief analysis of the last three categories will show the vachanas which are not selected and the themes they represent.

Some of the vachana clusters which are **neglected are of theological nature**. The cluster of vachanas from vachana number 84 to 89 finds no place in any selections. They deal with ‘lingadharana-the ritual of tying a linga on the body of the child by Guru. The vachana goes on like this, Namassivaya Namassivaya Namassivaya,/Sharanadithe lalatalikhitha i.e.

When once the writing on your brow has said,
‘I bow to Thee, O Siva!
It cannot be unwrit!...The brand
Upon my breast, the letter on my head
Have said;
O Kudala Sanga Lord, I bow to Thee! (Menezes & Angadi, 1967, p:29)

It finds no place in any of the selections.

Vachana no: 197 has more than one reason for not selection. It talks about **sacrificing everything for 'Jangama'**. It seems to modern man it is of theological nature. Apart from that there is a reference to Sanskrit sloka and also it is a long vachana of 7 lines. So it is not selected. The vachana runs, Agniyadaradalli Kabbuna Neerumbadayya' that means

Iron sucks water on the strength of fire
The tree sucks water on the strength of earth
If you keep jangama content,
Linga is satisfied. (Menezes & Angadi, 1967, p:64)

Another theme which has been meticulously avoided is '**attitude of a servant one should have towards Sharanas**' for example, though the vachana is small and simple, it won't find its place in translated anthologies. For example, Aanu nimma Sharanirige Mandeya bolasikondur ganduthothadiruvanayya nimma sharanirige Kudala Sangamadeva, that means

With shaven head,
I have become a servant-man
To Thy Saranas,
O Kudala Sangama Lord,
To Thy Saranas. (Menezes & Angadi, 1967, p:116)

It is called 'brytyachara' part of 'panchachara' five duties of Veerashivas prescribed theologically. Generally, bruttyachara vachanas are avoided and also other vachanas like ganachara, shivachara etc are also avoided by the selectors. One of the causes might be secularization while translating into English or extreme social orientation taken by translators while translating into English.

The same thing happened to majority of the vachanas where importance of Jangama is mentioned or otherwise extreme sacrificial terms are prescribed on the part of devotee to serve Jangama, for example, vachana cluster 391 to 399 almost 10 vachanas which talk of importance of Jangama and consider linga and Jangama is same has been avoided. Vachana No: 396, clearly states the importance to be given to jangama, it is a long vachana, so it is almost not selected. The transliteration is 'Jangamada sannidhiyalli/Vahanarelemme,

yeridade bhava hingadu' that means 'In the presence of the Jangama,/I cannot mount the carrier; if I do,/My life wheel does not cease! (Menezes & Angadi, 1967, p:129). The next vachana is also of the same nature. The vachana 397 says, 'Jangamavirahitha lingarchane oda bilalerida jaladanthe' that means 'Like water poured into the hole of a skull/Is Linga-worship apart from Jangama!' (Menezes & Angadi, 1967, p:129). Out of the majority of vachanas of Jangama one representative vachana is frequently selected. This shows how previous selections have influenced the next selection invariably. For example vachana No:420 says, 'Marakke bhayi berendu thalakke neeraneredade/Mele allavisithu noda!' that means

If, knowing the root is the tree's mouth,
 You water it below,
 Lo, high up the sprouts appear!
 If, knowing the Jangama to be
 The Linga's mouth, you serve him food,
 It gives you a banquet in return!
 If seeing the Jangama to be God,
 You think him to be man,
 Look, you will not escape hell,
 O Kudala Sangama Lord! (Menezes & Angadi, 1967, p:136)

Other theological themes which are meticulously avoided are **Prasada, Vibhuthi, Padodaka, Rudrakshi, and Mantra**. For example vachana 460 is not at all selected by any selector. 'Guru Linga Jangamadinda Padodaka Prasadvayithu,/Aarabhavane Mahaprasadavagi/Yenage bere prasadvembudihe/Kudalasangamadeva. That means

From Guru, Linga and Jangama,
 Padodaka and Prasada have emerged;
 And since the Spirit has made itself
 The great Prasada, I have no other Grace
 O Kudala Sangama Lord!

Vachana 494 talk of having food only after Kudalasangamadeva worship – 'Varam Pranaparithyagasschedanam sirasopi vaa!' that means

It's better to renounce your breath,
 Or even cut off your head,
 Rather than eat without

Adoring the three-eyed God!
 Therefore, whatever be
 My body's course, I will not cease
 Ever to adore Kudala Sanga! (Menezes & Angadi, 1967, p:159)

These vachanas are meticulously avoided in majority of the selections.

Another issue which won't attract the selectors is that of **references to myths** in vachanas. If there is a mythical reference that vachana is avoided. Translators might have thought of lengthy footnotes and end notes to explain stories behind the myths. It might be possible that they think all these stories are anti-rational, cock and bull stories. As they are representing social, rational side of vachanas naturally the mythical elements and the vachanas based on them disappear from the English vachana anthologies.

For example, whole cluster of vachanas from 527 to 535 i.e. 9 vachanas find no place because of mythical references and also presence of Sanskrit sloakas , for example vachana no; 517: 'Kalidanage Kannanithe, Ohilayyane Nija puarkkoyane.....Yennaneka Ollenaya' that means

To Kalidasa you gave eyes,
 Carried Ohilayya to Thy seat;
 When Nambi called, you answered him;
 Telugu Jommayya, too, you loved;
 Why do you spurn me only, Lord,
 Kudala Sangama? (Menezes & Angadi, 1967, p:166)

Though it is a simple vachana, references to the mythical stories, this vachana finds no place in English vachana anthologies.

Vachana 530 has both mythical references and Sanskrit references that's why it is avoided. It goes on 'Shruthithathiya shiradamele' that means

What shall I say, O Lord,
 Of one who stands ten fingers above
 The highest of the holy books-
 A glory greater than the great,
 Inscrutable to the intellect?
 O greater than the great,
 And subtler the subtlest, Thou

Most bountiful Lord
Kudala Sangama! (Menezes & Angadi, 1967, p:172)

Vachanas which have references to **Idol worship and God as depicted in puranas like Shiva, Vishnu are consciously avoided**. One of the causes is that vachana corpus as a whole is represented as the religion which symbolizes 'Linga' as the supreme 'chith' or consciousness and nothing to do with puranic Gods of Hindu pantheon. The present trend of the think tank of Veerashaiva elders is distancing themselves from whatever the Vedic culture represents. For example vachana No: 566 find place nowhere in any English vachana anthology. 'Sivamaya Vishnuvalla, Vishnumaya Sivanalla nudiayadirim Bho!' that means

Do not say, it, do not, my friends:
Siva is not the Vishnu Kind!
Vishnu is not the Siva kind,
Do not say it, do not, my friends;
Do not say it, do not, ye butchers all,
Narayana's not Hara, Siva's not Vishnu!
That ye know not our Lord
Kudala Sangama! (Menezes & Angadi, 1967, p:184)

A series of vachanas from 540 to 566 are avoided, because all these vachanas talk of Siva, Vishnu, Brahma and also stresses extreme Monotheism. These vachanas have also Sanskrit references and also references to mythical stories. These vachanas questioned the superiority of Brahma and Vishnu over Shiva. They established Shiva i.e. Puranic Shiva as first in position in Hindu pantheon. The translators seemed to be unwilling to be dragged into this controversy. For example vachana 546 talks of 'Huttisuvatha brahma nemberu, Rakshivatha Vishunvembarua Noda' that means

They call him Brahma who creates,
Him Vishnu who protects:
Why, then, couldn't Brahma create his head,
Nor Vishnu could protect his son?
The punisher of the wicked and
Protector of the good
Is our Lord Kudala Sangama! (Menezes & Angadi, 1967, p:177)

A series of examples can be provided for the above topic. As representative vachana for extreme monotheistic tendency one or two vachanas are selected which have striking animal or sexual imagery. In this category vachana no: 545 is frequently selected, because here 'deva' can easily be translated into 'God' and it can be taken as 'his God' by any reader according to his religion. It runs, 'Ibbaru mooovaru devarendu ubbi mathanadabeda' that means

Do not say, swollen with pride,
The gods are two or three:
Mark you, he is but one:
That there be two is just a lie!
The Veda says: there is none but
Lord Kudala Sangama. (Menezes & Angadi, 1967, p:177)

It is very clear that no reference to puranic Gods or sanskritised myths, so it is frequently selected out of this group and then it is continued by later selectors.

Bitter criticism against Brahmanas is also avoided. It seems selectors did not want to step into any controversial issues for example 568 and 569 vachanas talk against Brahmins. The vachana 569 says 'Brhmana daivavendu nambida karana/Gowthamana govadeaayuth' that means

Because he believed the Brahmans to be gods,
Goutama the sage did suffer for a cow;
Because he believed the Brahmans to be gods,
Bali did suffer bondage;
Because he believed the Brahmans to be gods,
Karna did lose his armour;
Because he believed the Brahmans to be gods,
Daksa did earn the head of a lamb
Because he believed the Brahmans to be gods,
Parusurama was exposed to the sea;
Because he believed the Brahmans to be gods,
Nagarjuna lost his head;
Because our Kudala Sanga's Saranas
Believed they were God's devotee,
They dwell in Kailasa! (Menezes & Angadi, 1967, p:186)

This vachana is long and also has a lot of references to mythical incidents; so it has not been found in English translations at all except in vachana translations of all available vachanas.

There is **bitter criticism against Brahmins, Vedas, puranas, yagnas, yagas – almost 78 vachanas i.e. 8% of vachanas** talk of this issue. Out of these 6 to 7 vachanas which are directed against customs, idol worship are selected **remaining 70 odd vachanas** are left out.

Some of the selectors have particularly selected these vachanas like Kalburgi, Yaravintelimath, C.R.Hiremath and Moorushilli. It forms an independent section for this discussion.

We don't find much difference in selection of vachanas for English translation, when we consider **chronologically or age wise**. From 1922 Halkatti's selection to 2012 Kalburgi's selection, we find uniformity in selection of vachanas for translation. **There is a lot of influence of previous selections on later selections.**

But, there are **certain peculiarities** which have come into light because of the data. One of the peculiarity is that **vachanas which talk of 'other woman', 'other's bride', illegitimate contacts chosen frequently up to 1985 selections. Later, their number dwindled significantly in 21st century.** In modern society, it might have not been a big compulsion or pressure point to be cautioned. It might be above danger level to be cautioned again and again in previous social order. Whatever might be the thing, the data shows, and this issue has dwindled its importance in recent selections.

Vachana cluster from 638 to 646 almost 9 vachanas talk of this issue. Out of these 9 vachanas as representative vachana 642 is often selected. 'Thoreya Meeva Annagilara' that means

O brothers, ye who dip into a stream,
O masters, ye who dip into a stream,
Renounce, renounce, renounce

Relations with another's wife;
 Renounce
 The lusting for another's goods!
 For if you dip into a stream
 Without renouncing these,
 It will be as dipping into a stream
 That has run dry,
 O Kudala sangama Lord! (Menezes & Angadi, 1967, p:212)

Vachana 670 talk of extreme monotheism and compare poly theism with 'five cardinal sins of Hindu culture' i.e. brahma hatya, Vaitarine, cow slaughter etc. but this vachana is not selected as it needs explanation of all the five cardinal sins. Vachanas which are simple, straight forward and having images of day to day life are selected for each issue, each cluster and each theme.

After 650 and so, **the philosophical, spiritual vachanas increase in number though the earlier themes are repeated here and there.** The shutsthala vachanas of Basavanna are arranged in an **architectural manner.** It is a kind of **spring/spiral type of arrangement.** The vachanas pertaining to a theme, or issue or point were collected and put at one place. But, care has been taken that the same issues are repeated, themes recollected in each 'sthala' or movement. So, there is a kind of spiral arrangement. This deliberate arrangement itself speaks volumes of the vachanas which might be left out where you cannot put them anywhere or you cannot fix the issue or theme of the issue. When this is the case of 'Shutsthala Vachanas of Basavana' the translators into English except some of them like O.L. Nagabhushana Swamy for 'The Sign' and H.S.Shiva Prakash for his own translation have different arranging pattern.

Apart from theological, mythical, long and sanskritised vachanas one more theme which is largely neglected is that of **spiritual and philosophical vachanas.** The data shows 69 spiritually oriented vachanas out of 959. Out of that most of the selections have gone for **only two or four vachanas.** These four vachanas are standard vachanas selected by all. In total 65

vachanas are completely neglected in this section. The four very frequent vachanas in this section are

Yeththa nodidade that is

Whichever way I look,
Thou oly art, O Lord!
The form of all the circumbient space
Thou only art, O Lord!
Thou art the Universal eye
O Lord, and Thou the universal face!
Thou art the arms of All, O Lord,
And Thou the feet O Kudala sangama Lord! (Menezes & Angadi, 1967, p:173)

Another two vachanas of the same theme are often seen. The vachana 743, 'Jagadagala Mugidagala' talks of omnipresence of the soul and 903 'Jagava suttu' also talks of omniscience of the cosmic soul. Like these vachanas are represented and bulk of the vachanas of this section find no place at all.

The three categories which include theological, Sharana and his importance, spiritual vachanas and mythical Sanskritised long vachanas with myths for 491 vachanas that means roughly 50%, which are not selected by the most of the selectors.

The negligence of around 65 vachanas of highly spiritual, advaitic vachans which form central core philosophy of Veerashaivism shows the social orientation the vachana selection has taken over the years. The highest and final 'sthala' i.e. 'Ikya sthala' or 'union of individual soul with that of cosmic soul' or in Veerashaiva theological language 'linganga samarasya' has been opted out of selection. This shows a kind of imbalance or one sided orientation taken by English selections because of various issues discussed in the previous chapters. They might be colonial consciousness and reformation zeal. The zeal of reformation and reconstruction of society on broad social, secular, rational values prompted selectors to go for vachanas which are general, secular, and ethical for translation into English. That's

why, the data shows 255 vachanas out of 959 i.e. 26.5% vachanas of general nature got selected over 50% in any of the selections.

Regarding **caste oriented vachanas**, they are 60 out of 959 i.e. around 6% and the selection in this section is around 6%. That means almost every translator have selected 6% of caste vachanas out of his total translated vachanas. Halakatti translated 10 vachanas out of 139 which forms 7%. The same trend goes on for almost all the selectors except two.

Vachanas which deal with **blind beliefs** are 22 out of 959 i.e. 2%. But almost all the selectors have selected around 5% of blind beliefs in their total translation. This shows that out of 22 vachanas many of them have selected 6 to 8 vachanas. This confirmed the previous discussion that people believed that Indian society is ridden with blind beliefs and it is the need of the hour to eradicate those blind beliefs and make them rational and scientific and progressive. So, double importance is given to this category. The data confirmed the discussion in previous chapter that socio-political, colonial, language issues dominated the selection of vachanas for English translation.

The theme or the issue i.e. **criticism of Veas, Brahmins, Yagas, Yagnas, Sastras, Puranas, Brahma, Vishnu and other Gods** and consequently rejection of polytheism and establishment of monotheism has its own share of reverberations in the selection of vachanas. The total vachanas in this category comes to 78 out of 959. It comes to 8% of shutsthala vachanas. Though, there is a little bit of variation in this section but roughly majority of them have gone for 4% of selection of this category out of their total selection. This shows that there is a marginal avoidance but average selection.

Up to this point, frequently selected and rarely selected vachanas and their issues are discussed.

But there is a third section i.e. vachanas which are selected on an average basis. That means out of thirty books 5 to 9 books have chosen these vachanas.

The bulk of criticism/monotheism section and self-analysis, self criticism, half hearted devotion total 163 vachanas i.e. 15% of vachanas out of 959 forms into average selections.

1. Frequently selected (general, caste, blind beliefs) 337 vachanas i.e.33%
2. Average selected (criticism and self analysis) 163 vachanas i.e.15%
3. Very rarely selected (Theological, spiritual, mythological) 491 vachanas i.e. 50%

This analysis shows that there is a meticulous avoidance of bitter criticism on Brahmins and other Gods. Only general nature of criticism especially of polytheism and need to stick to one God in a secular sense is highlighted. This data also supports the previous discussion that blind beliefs i.e. supposed to be meaningless customs of going around trees, dipping in water considering everything and anything as God are highlighted and fore grounded. This shows continuation of colonial, English, Christian missionaries criticism against native cultures whether it is Indian or African. But the selectors did not go into the deep waters of controversy like Vishnu is superior or Shiva is superior as pointed out in the previous discussion of this chapter. They did not also touch Puranic details of Gods. They did not even chose bitter criticism against Brahmins or Vedas. So, there is a significant continuation of trend of selection over the century except in two or three cases which deviated in a different way because of their own pressures.

A brief analysis of some of the vachanas which have been selected 5 to 9 times i.e. **average selection** for translation is not out of place here. Some of the vachanas of this section also have beautiful images. Though these vachanas are generally avoided because of theological nature but because of striking beauty, these vachanas are selected now and then. For example vachana 74, 'Neeringe Naidileya Shringara' that means

The lotus lends the water grace
And billows to the sea:
A woman's virtue is her grace,
The sky's the moon!
The ashmark on the brow
Lends grace to Sarana
Of our Lord Kudala Sangama. (Menezes & Angadi, 1967, p:25)

The next vachana is also here and there selected because of its symmetric structure, rhythm and also logical conclusion or proving the point through examples like 'metaphysical poetry' of John Donne. The vachana 'Kariyanjuvudu Ankusakkayya'

The elephant fears the goad;
The mountain, the thunderbolt;
Darkness is afraid of light;
The forest fears the fire;
The five great sins fear, Lord,
The name of Kudala Sangama. (Menezes & Angadi, 1967, p:26)

In this section **images played an important role**. Whatever may be the theme; if the images used are striking and taken from day to day life those vachanas appear here and there. For example vachana 106 shows commonsensical knowledge of violation of vegetarianism by people who align themselves to Linga. It is more of contemporary significance. 'Angadichege Madhya Mamsava Thimbuvarayya/Kangalicchege paravadhuvu Nerevaru' that means

For the indulgence of the flesh
They swallow meat and spirituous drinks
For the indulgence of the eye
Commit adultery
What profits it to wear
Linga and other trappings too?

If those who go astray
 From the Linga path
 Incur reproach from Jangama's lips,
 They will not escape
 Going down the steep perdition's path
 Lord Kudala Sangama! (Menezes & Angadi, 1967, p:35)

Another vachana which talks of futility of possession is expressed with the help of a beautiful image of washer man anxious for the clothes of his customers. Vachana 309 goes on like this, 'Oora seerige agasa thadabadedanthe' that means

Even as washer man, who makes a fuss
 Over the city's clothes,
 What dotard have I been, to say
 'Mine is the gold, the woman mine,
 And mine the land'
 I'm lost in vain, O Lord
 Kudala Sangama
 In ignorance of Thee! (Menezes & Angadi, 1967, p:102)

Generally themes representing 'Jangama' his importance and need to sacrifice everything for his sake by devotee has been avoided. But some of the vachanas which talk of Sharana and his importance has been selected here and there Sharana seems to be more general and less castiest. There are 104 vachanas out of 959 vachanas i.e. almost 10% which talk of Sharana, his importance and devotees duty to support him. Out of 104 vachanas 32 vachanas are selected around five times and 9 vachanas 6 to 9 times. That means 41 vachanas we find selection here and there. For example vachana 223 beautifully expresses need to support Sharana using animal imagery 'Papiya dhana prayaschithakallade sathpatrakke'

The sinner's wealth serves not a worthy cause

Only to expiate his sins!
 A dog's milk serves only a dog
 Not for a five-fold bath
 Mark sir! The wealth you render any one
 But our Kudala Sanga's Saranas,

Is given in vain! (Menezes & Angadi, 1967, p:73)

Vachanas 374 and 375 talk of devotees happiness by the arrival of Sharanas and his endless wait for Sharanas with all preparations. Vachana 458 talks of need to sacrifice everything i.e. three fold dasoha for sharanas i.e. body, mind and money. There is also caution for people not to take lightly Sharanas for example 660 and 661 talk of caution through the image of scratching the cheeks with the hood of a snake. So, one should be careful when dealing with sharanas. Though Jangama is avoided vachanas which talk of Sharanas are here and there selected.

As already pointed out there are 78 vachanas criticizing yagas, tagnas, Vedas, puranas, Brahmins, Gods like Vishnu, Brahma and also Mari and Masani but only 5 or 6 vachanas are selected again and again. For example vachana 570 finds its place here and there. 'Adi purana asurange mari' that means,

The first purana is to the demons death;
The Veda Purana is death to the goat;
The Rama Purana is to Raksasas death;
The Bharata Purana is death to the clan
Every purana is Karma's origin,
O Kudala Sangama Lord, there is
To Thy purana no parallel! ! (Menezes & Angadi, 1967, p:186)

Vachana 616 equates devotion to other Gods other than Kudalasangamadeva with sexual profligacy. The vachanas which use sexual images find their place here and there, vachana 616 says, 'Nambida hendathige gandnobbre Kanire' that means

Look you a faithful wife has but one lord
The devotee who knows his faith
Loo you, has but one God!
No! No! the fellowship
Of other gods is base!
Ni! No! to speak of other gods
Look you, is harlotry!
Sjpi;d :prd Lida;a Samga,a see it,
Look you, he will cut off your nose! (Menezes & Angadi, 1967, p:203)

Another issue or theme which comes under this section is that of **self analysis, self criticism and regret for half hearted devotion by Basavanna**. There are total 85 vachanas out of 959 i.e. 8% of vachanas on this theme. In this section only 4 vachanas are highly frequent and 34 vachanas come under selection of 2 or 3 or 4. For example, in vachanas 304 and 306, Basavanna satirizes himself for not having complete surrender and devotion. In vachana 386 he talks of pain because of the people who think him great but he knew his own short comings.' Yennavarolidu honnasuladalikkirava hogali, hogali' is often selected vachana in this section.

What sin have I committed now,
Pray tell me, Lord,
That they should pluck me ere I grow?
I am here without fight!
And yet, all masters extol
The beauty that is not in me!
O Kudala Sangama Lord,
Is this my fate? (Menezes & Angadi, 1967, p.125)

In certain vachanas like 476, Basavanna talks of 'outer makeup as devotee but inner vacuum'. Thus the categories or themes of self analysis and criticism have been selected now and then, here and there.

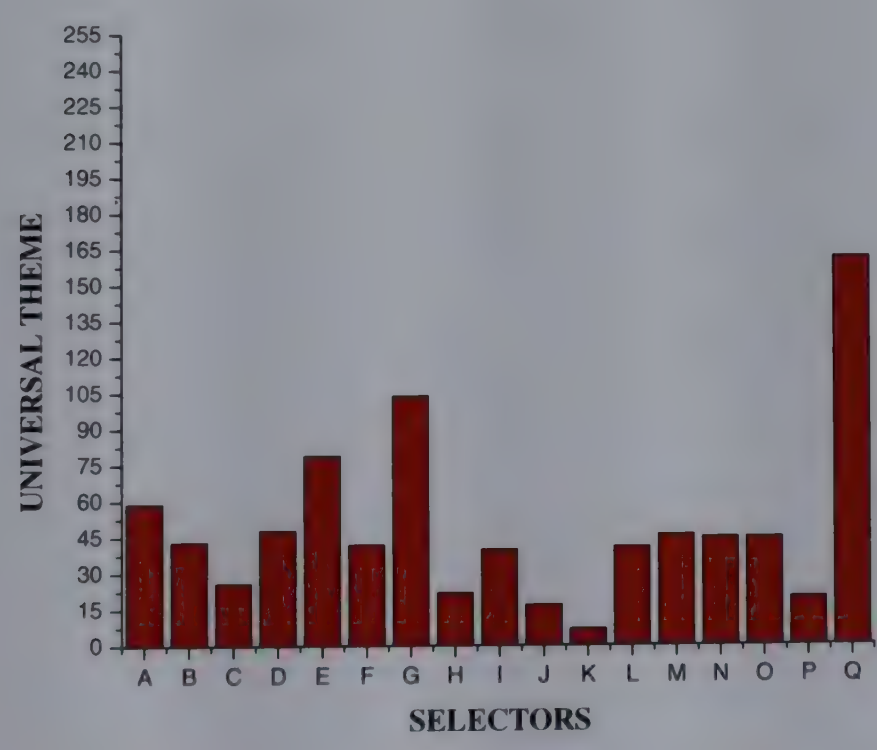
INDIVIDUAL SELECTORS – THEIR TRENDS IN SELECTING THEMEWISE VACHANAS:

Now, we will move on to how individual editors/translators, have selected these broad themes in their translations. Though, there is a kind of uniformity, we can see variations here and there. As it has been proposed, vachana selection depended on various factors like social pressures, times, political agendas and personal whims, fancies and also personal background. We have also discussed how sometimes we can see the unseen hands of publishers directing the selection, interpretation and translation of vachanas. We have also seen individual editors acting in a different manner under different publishers. The subtle

difference in translators, editors, publishers, professions, their religion, caste, their political allegiance played an important part in selections, interpretation and translation of vachanas into English.

So much so, data is gathered on individual translators showing how many vachanas of what themes and how much percentage is selected out of 959 Shutssthalava vachanas of Basavana by an individual translator for his anthology. Because of constraints of space, time and presentation only 17 books have been chosen for this purpose out of 30. Same eight themes are chosen and how they have been given importance in their books, the **uniformity and deviation are discussed.**

GENERAL THEME:



A:Halakatti-1922, B:Masti-1935, C:Sanganalamath-1939, D:Basavana&Iyengar-1940, E:Menzes&Angadi-1967, F:Sundarraja Theodor&Hakari-1965, G:Sama Rao.P-1966, H:A.K.Ramanujan-1973, I:Zvelebil-1984, J:Rowne Hill&Prabhu Shankara-1995, K:Yaravintelimath&Kalburgi-2003, L:Moorushilli-2005, M:H.S.Shivaprakash&OLN-2005, N:The Sign-OLN-2007, O:Arya Acharya-2009, P:H.S.Shivaprakash-2010, Q:Kalburgi-2012

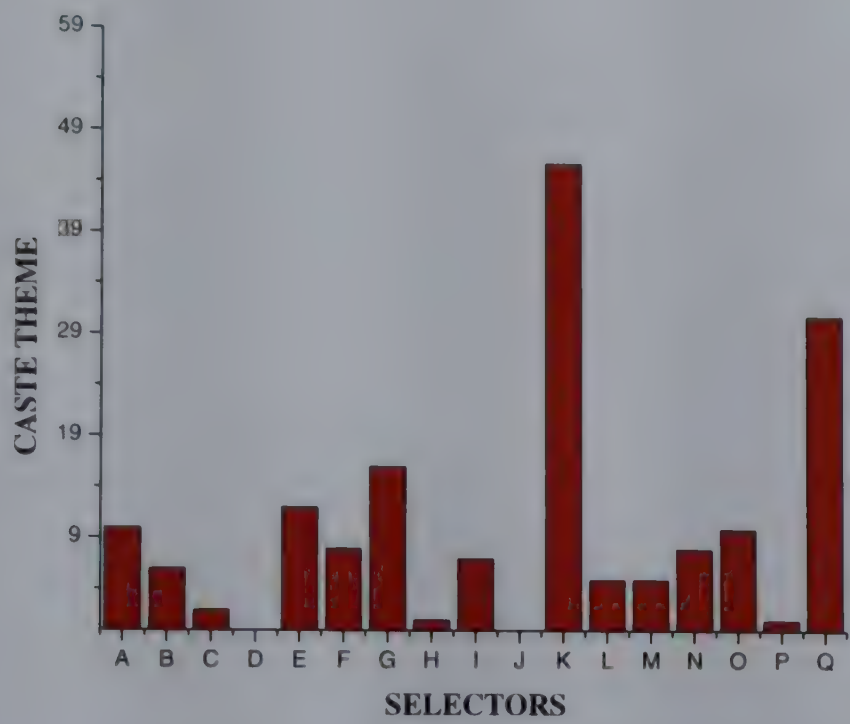
Many of them have confirmed to the trends discussed above. **General themes including ethics** form 255 vachanas out of 959 that means 26.5%, in this we can make out three kinds

of divisions. Some of the translators like Halakatti 1922, Basavanal & Iyengar 1940, Samarao 1966, Rowne Hil and Prabhu Shankar 1995, H.S.Shiva PRakash 2010, have included 60% general themes as part of their translations. That means from 1922 to 2010 the trend seemed to be the same regarding selection of vachanas in this theme. These writers gave utmost importance to general themes including ethics and manners over the other themes.

The second category translators like Masti 1935, Menezes&Angadi 1967, Sunderraj Theodore&Hakari 1965, A.K.Ramanujan 1973, Shivaprakash & O LN 2005, The Sign- OLN 2007, Arya Acharya 2009 have made around 40 to 50% general vachanas as part of their translations.

The third category translators show slight to extreme deviation in this regard. They are Sanganalamath 1939 – 36%, Zvelebil 1984 – 32%, Yaravintelimath and Kalburgi 2003 only 9%, Moorushilli 2005 – 26%, Kalburgi 2012 – 37.5%. These translators/editors have shown remarkably down side in selecting general themes as part of their translations. It seems Sanganalamath, Zvelebil, Yaravintelimath and Kalburgi have shown more interest on other themes rather than general themes. The personal, institutional interests play part in this deviation.

CASTE THEME: AN ANALYSIS:



A:Halakatti-1922, B:Masti-1935, C:Sanganalamath-1939, D:Basavana&Iyengar-1940, E:Menzes&Angadi-1967, F:Sundarraaj Theodor&Hakari-1965, G:Sama Rao.P-1966, H:A.K.Ramanujan-1973, I:Zvelebil-1984, J:Rowne Hill&Prabhu Shankara-1995, K:Yaravintelimath&Kalburgi-2003, L:Moorushilli-2005, M:H.S.Shivaprakash&OLN-2005, N:The Sign-OLN-2007, O:Arya Acharya-2009, P:H.S.Shivaprakash-2010, Q:Kalburgi-2012

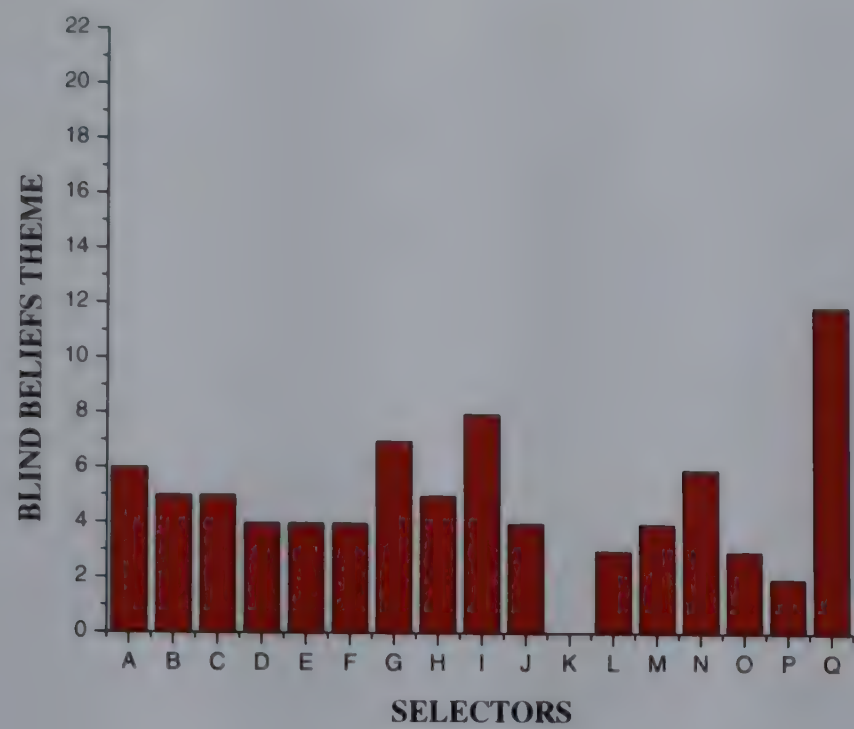
The next theme discussed i.e. **caste** is a controversial issue regarding vachanas and their interpretation. There were long debates on this issue in public space and those discussions are brought out in book form. 60 vachanas out of 959 are identified as vachanas which deal with the issue of caste. That means 5.5% of Shuttsthal vachanas of Basavanna deal with caste issue. In this also we can make out three categories. This category won't show any conformity with the previous one. Many of the translators like Halakatti, Masti, Menezes and Angadi, Sunderraj Theodore, Sama Rao, Zvelebil, The Sign –OLN, Arya Acharya, Kalburgi have given fair representation of 7% to 10% of total selected vachanas to caste issue. This is slightly higher side when compared to 5.5.% of general percentage of caste vachanas in total 959 vachanas.

The second category is Sanganamath, A.K.Ramanujan, Moorushilli, H.S.Shivaprakash. They have made 3% of caste vachanas of their selection. That means they are below average.

The third category who completely neglected caste based vachanas and not even one vachana is selected. They are Basavanal & Iyengar and Rowene Hill and Prabhu shankara. This is an extreme deviation. Both of these gave more than 60% on previous issue i.e. general themes and nil for caste. That means for them showing positive side of the society is important and may not be interested in 'reformist zeal' of eradicating untouchability.

But Yaravintelimath and Kalburgi chose 57.5% for their collection and named it as 'Caste Eradication Vachanas of Basavana'. For the general theme they have given only 7% attention. Again in Kalburgi in his 2012 edition 31 vachanas out of 60 caste based vachanas form part in his collection. It is almost 50%. This shows that there is heavy leaning on the part of Yaravintelimath and Kalburgi to highlight this issue. There seemed to be an agenda to highlight the lacunae in existing Hindu social system and to show Veerashaivism is a separate religion which bulldozes these differences and bring alternative social system based on equality of man. At the same time Basavanal and Iyengar, Rowene Hill and Prabhu Shankara even H.S.Shiva Prakash and A.K. Ramanujan who have chosen one vachana out of 60 caste based vachanas have sidelined this issue.

BLIND BELIEFS THEME



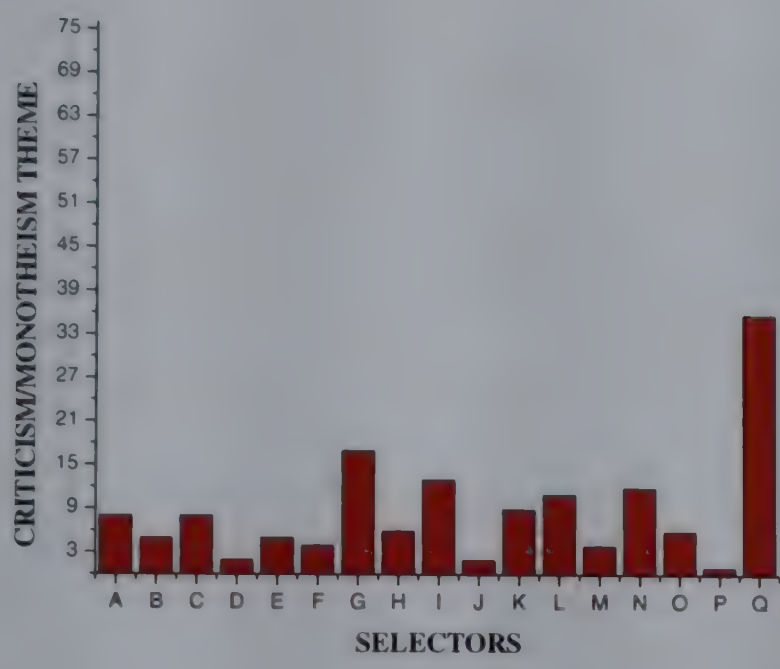
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The next issue is based on **blind belief**. 22 vachanas are identified as vachanas which deal directly with blind beliefs out of 959. There isn't much variation among selectors on this issue. Though they form 2% of total vachanas all of them have got double importance i.e. 5% in their selections. The same 4 or 5 vachanas are again and again selected. Some of the vachanas which talk of people pouring milk for statues of Snake God and snake charmer along with his nose less wife going for seeking good omen for his son's marriage and people going on dipping themselves wherever they find water and go around the trees as God. All of these vachanas bitterly criticize the practices of people at large.

Regarding deviations, A..K.Ramanujan have selected 5 vachanas but it forms 11% of his total selections. Rowene Hill selected 15% of this theme out of their translations. Kalburgi

selected 12 vachans out of 22. Zvelebil also selected 8 vachans out of 22. This shows that A.K.Ramanujan, Zvelebil, Rowne Hill and also Kalaburgi are on higher side in including this theme in their total selections. That means, they highlighted this theme and continued the colonial thinking perpetuated by colonial masters and Christian missionaries. They did not see the question of faith and belief. Contrary to this Yaravintilimath did not choose even one vachana as he completely concentrated on caste eradicating vachanas as title of his book. Moorushilli is very consistent on lower side for all the three themes discussed till now i.e. general, caste and blind beliefs. His priorities in vachana selection seemed to be entirely different. H.S.Shivaprakash has chosen only 2 vachanas which for 1.5% of his selection on blind belief. This shows his confessed change of orientation of vachana interpretation from 'social to spiritual'. He is consistent in his preface with that of his selection of vachanas. We can see link here the importance of prefaces and introductions and how consciously editors, translators chose and leave vachanas according to their agenda in editing anthologies and undertaking translations. Kalburgi has chosen highest number of vachanas i.e. 12 out of 22 around 60% of this theme in his standardized text 'Vachana', this shows their dissatisfaction with existing social order and their intention to build a new social order of anti Vedic Lingayat religion.

CRITICISM/MONOTHEISM THEME



A:Halakatti-1922, B:Masti-1935, C:Sanganalamath-1939, D:Basavana&Iyengar-1940, E:Menzes&Angadi-1967, F:Sundarraaj Theodor&Hakari-1965, G:Sama Rao.P-1966, H:A.K.Ramanujan-1973, I:Zvelebil-1984, J:Rowne Hill&Prabhu Shankara-1995, K:Yaravintelimath&Kalburgi-2003, L:Moorushilli-2005, M:H.S.Shivaprakash&OLN-2005, N:The Sign-OLN-2007, O:Arya Acharya-2009, P:H.S.Shivaprakash-2010, Q:Kalburgi-2012

The next theme under discussion is that of **criticism against Vedas, Sastras, Puranas, Scriptures, Yagas, Yagnas, cultural practices and also Brahmins**. The theme is interlinked with the theme of monotheism as it bitterly criticizes polytheism and urges devotees to have faith on one God i.e. Kudala Sangama deva.

78 vachana out of 959 i.e. around 7.5% of Shutssthal vachanas belong to this theme. We can divide this into three categories. First category is that of translators who have chosen higher side i.e. around 10% of this theme in their total selection. And average selection is that of 5% and lower side is 2%.

On higher side, we see Sanganalamath, Sama Rao, A.K.Ramanujan, Zvelebil, Yaravintelimath, The Sign-OLN, Kalburgi 2012. These vachanas have rich irony in their criticism against Brahmins. Some vachanas are outright bitter criticism against existing Vedic

culture. At the same time, some of the vachanas which are out right criticism on Brahmins are avoided.

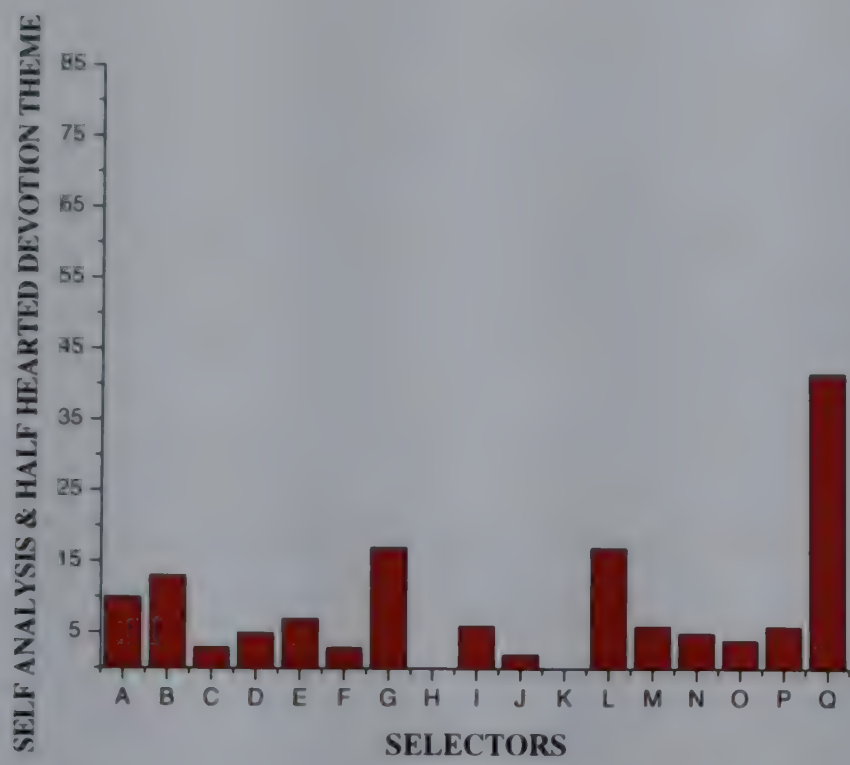
We can see influence of choosing previously selected or popular vachanas again and again by later selectors heavily in this category.

Higher side selection, we find in A.K.Ramanujan of 13.6%, Zvelebil 10%, OLN 12%, Yaravintelimath 11% and Kalburgi 2012, 36 out of 78, show their continuation of colonial thinking towards local culture

The second category of selection is that of average selection i.e. around 5%. They are Halakatti, Masti, Sunder Raj Theodore Rowene Hill, Moorushili, Shivaprakash, OLN and Arya Acharya. They have chosen some of the popular vachanas as representative vachanas of this section on an average basis.

On lower side, we can find again Basavanal and Iyengar with only 2%. H.S.Shivaprakash has selected only one vachana. This is again in consistent with their professed ideals. Basavanal and Iyengar gave importance to positive general themes in selection rather than negative, critical vachanas. While in Sama Rao selection all these themes are significant. There, the publisher Nagesh Sastry seemed to play an important role and Samarao seemed to play part of mere translator.. The translations of Samarao are very casual summaries avoiding ankitha Kudalasangama deva. H.S.Shivaprakash consistently avoided all these socially oriented themes i.e. caste, blind beliefs and critical vachanas on Brahmins and Vedas. His orientation is towards foregrounding spiritual aspect of vachanas. Kalburgi has chosen 36 vachanas out of 78 of these vachanas and in his selection, vachanas which have been avoided by others have found their place.

SELF ANALYSIS & HALF HEARTED DEVOTION THEME



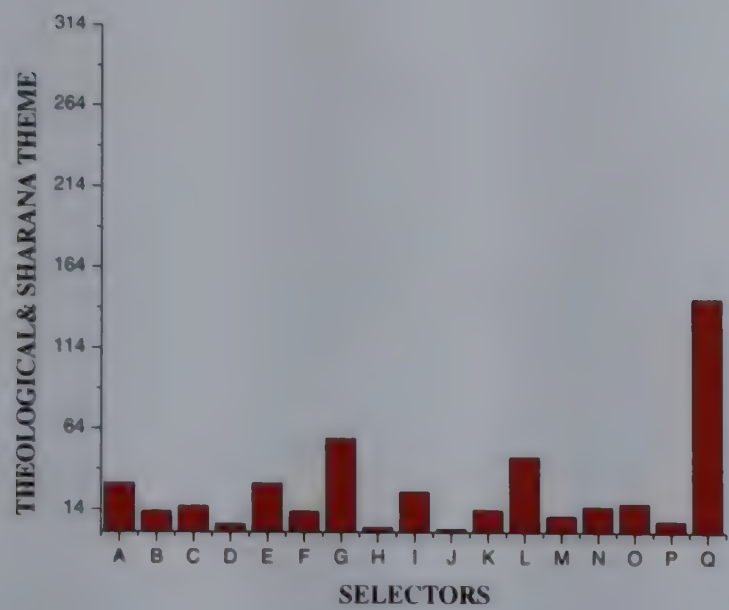
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Another theme which has peculiar flavor is that of **self-criticism, self analysis and also criticism of half hearted devotion by Basavanna**. In this section he analyses his own state of mind, criticized himself for his own lapses and expressed pain and sorrow as his public image was diametrically opposite to his own inner self. Basavanna has come up as human figure with conflicts, vacillations, vicissitudes, doubts of a spiritual Sadhaka at one hand and a reformer, leader of social standing. In this section he has become a true creative artist, a poet to the core. Literature is not a confidant final statement but a doubt and conclusion ever deferred. This down to earth attitude of Basavanna in these vachanas attracted many selectors to go for this section. As already pointed out in this chapter, many of these vachanas come under the category of average selection. These vachanas are neither selected frequently nor not selected at all. They stand on middle ground.

Out of total 85 vachanas identified under this theme only 8 vachanas form frequent selection. 34 vachanas come under average selection i.e. almost 5 to 6 times and another 25 vachanas 2 to 3 times. That means 59 out of 85 are here and there selected. 18 of them are not at all selected. So statistics clearly show that these vachanas are under average selection. These vachanas form 8% of total vachanas. Higher side i.e. around 10% of their total selection, we find selectors like Masti, Samarao, Moorushili, H.S.Shivaprakash and Kalburgi.

Around 10 selectors stick to 5 to 7% of their total selection but the deviation, surprisingly comes from A.K.Ramanujan, who did not select even a single vachana from these 85 vachanas. While Zvelebil and Rowne Hill maintining 5 to 6% selection. Again Varavintelimath did not select not even one vachana from this section. But it can be reasoned that they are in this anthology concentrating caste eradication vachanas. But, A.K. Ramanujan's not selecting even a single vachana is mysterious. He says that he has gone for vachanas which are poetical, excellent, have striking imagery and structure. Though some of the vachanas in this section fulfilled all these characteristics, we don't find any selection by him. Sunder Raj Theodore and Hakary selection also come under down side regarding this theme. Only 3 vachanas out of 108 in this selection found their place. It seems A.K.Ramanujan and Sunder Raj Theodore might have taken social stand of vachana facet rather than individual travails of a devotee. H.S.Shivaprakash is concentrating more on spiritual vachanas, so naturally, he selected 6 vachanas from section out of 34 vachans. Kalburgi has chosen 42 out of 85 and he made a fair representation of these vachanas in his standardized text. Masti, Samarao and Moorushilli have also gone for fair representation of this section.

THEOLOGICAL & SHARANA THEME



The other important theme and also bulk section is that of **theological issue**. It includes importance of Jangama, and Sharana, and obligation on the part of devotees of Kudala Sangama to sacrifice whatever they have to Jangma and Sharana. This section also deals with Veerashaiva theological religious factors like guru linga, jangama, prasada, padoddaka, vibhuthi, Rudrakshi and also Panchacharas. This section has 314 vachanas out of 959. That is 33% of Shutsthala vachanas form this section.

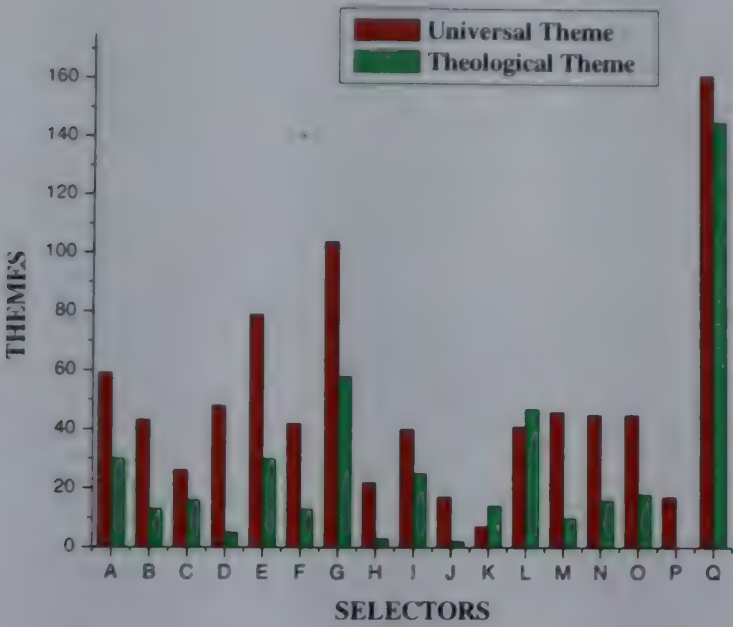
This section form bulk of vachanas which were not selected by majority of selectors. It is exactly opposite to general theme. Out of 314 vachanas highly frequent vachanas form only '04' that too regarding Sharanas. 117 vachanas in this section are not at all selected by any selector. 89 vachanas are selected for only one time. That means '206' i.e. 65% of vachanas form very rare selection. Only 25 vachanas come under frequent selection.

Very frequent : 04 – 1.5%, frequent: 25 – 5%, Average: 83 – 26.5%, very rare: 206 – 65.6%

This data shows that 65.6% of vachanas of this section come under very rare selection and only 8% is selected frequently. When it is compared with general theme section, they form

258 vachanas , in that 102 vachanas are frequently selected i.e. 39.5%. then 82 vachanas are rarely selected i.e. 32% and 84 vachans i.e 32.5% form average.

Comparison between General and theological theme



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Theological		General
Frequent:	25 – 8%	102- 39.5%
Average:	83 – 26.5%	82 – 32%
Very rare:	206 – 65.6%	84 – 32.5%

This deliberate avoidance of this theme by many selectors might be because of various reasons. But, there is an exception for this. The data shows Moorushilli and Kalburgi,

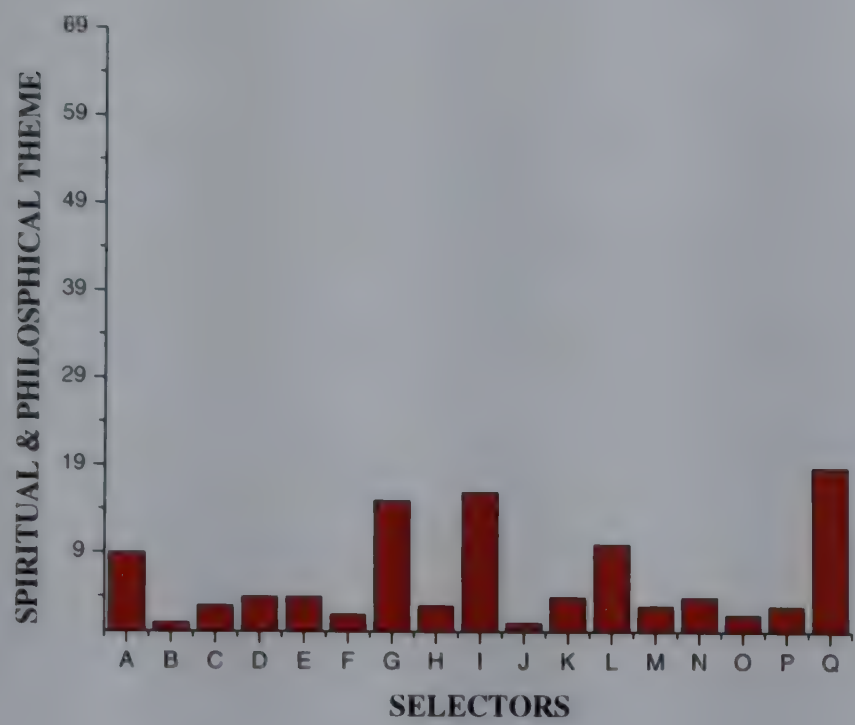
Samarao show extreme deviation and reversal of values in this section. They have gone for selection of highest number of vachanas from this section almost equal or more than general theme selection.

On the lower side, Basavanal and Iyengar selected only 5.6% of these vachanas in their translations while they selected 48% of vachanas of general themes. It seems Iyengar has say in selection than Basavanal. Even A.K.Ramaujan selected only 32 vachanas in this section. It shows he has avoided these vachanas as he is writing for the western audience. Same is the case with Rowne Hil and Prabhu Shankara. So, Ramanujan, Rowena Hill and Basavnal are on lower side. They are not interested in theological issues. Masti also selected only 13%, Sunder Raj Theodor 12%, Shivaprakash and OLN 10%, The Sign-OLN 16% of their total vachanas.

On higher side, 58 vachanas i.e. 35% of vachanas form Sama Rao translation. It seems selection was done by Nagesha Sastry, the publisher who selected these vachanas for translation. Moorushilli has selected 47 vachanas out of his 158 i.e. 30%. It is higher side and he selected 26% in general theme. That means in this case the reversal of selection has happened between general and theological themes. It shows that Moorushilli wanted to reestablish theological and ritual part of Veerashaivism. He says in his foreword that he was guided by Yaravintelimath and Kalburgi.

This happens in Kalburgi's 'Vachana' also. He selected 146 vachanas out of 432 i.e. 34% of this category. It seems, he has also given significant importance to this issue. It seems Nagesh Sastry, Moorushilli and Kalburgi strive to reestablish theological part of vachanas. This is corroborated by their actual selection of vachanas out of 959. The phenomenon is that the vachanas not at all selected by anybody are selected by Moorushilli and Kalburgi in their translations.

SPIRTUIAL AND PHILOSOPHICAL THEME



Another Grossly neglected theme is that of **spiritual and philosophical**: In this category 69 vachanas are identified out of 959 that mean 7% of vachanas are of spiritual and philosophical nature. It is one of the grossly neglected areas in the selection of vachanas. Some of the translators who have gone for balanced and conscious selection, they have chosen these vachanas. Many of the selectors have gone for enthusiastic selection at the beginning and later after completion of their intended quota; they are forced to select one or two representative vachanas from this section.

Masti in his 1935 edition could select only one vachana from this section out of 101 vachanas. Many of them have confined to 2 or 3 or 4 vachanas in their selections from this section. Sunder Raj Theodor selected only 2 vachanas out of 108, Ramanujan 3 out of 44, Rowne Hill only one out of 26, Shivaprakash and OLN 3 out of 94, The Sign-OLN 4, Arya Achary only 2, even Kalburgi 19 out of 434 i.e. 4%. All of them have gone for the same vachanas. Nobody has gone for wider selection from this issue.

The exceptions in this section who are very conscious of their selection and maintained balance throughout are Samarao who selected 15 vachanas out of 166 i.e. 9%, Zvelebil who has selected 16 vachanas out of 126 i.e. 12.6%. These two are exceptions. Zevelebil has selected 25 theological and 16 spiritual. This shows his consistency in representing almost all the themes in his selection. H.S.Shivaprakash who pleads for reorientation towards vachana interpretation has selected 3 out of 34 i.e. 9%, fairly good representation.

In this section out of 69 vachanas only three are highly frequent, and another three are frequent. 47 vachanas are selected one or two times and another 16 are never selected by any selector. This shows heavy social orientation vachana selection has taken in English due to pressure of colonial, post colonial, globalized factors and also constraints of English language which guided the selection.

A word or two need to be talked about another section, which deals with the issue of **myths, long vachanas and vachanas containing Sanskrit references from scriptures**. I have identified 108 vachanas in this section. Across the board, no selector has chosen these vachanas for translation.

For example there is not even a single vachana selected in highly frequent section and in frequent section only 03 vachanas figure here and there. Out of 108 around 58 vachanas were not found their place anywhere and 35 vachanas only one time.

Highly frequent – Nil, one time – 35, Nil selection – 58.

This shows the constraints on the translator while translating vachanas into English, whenever they see myths; they avoid those for translation into English. This is because they have to give foot notes, end notes and long explanations. It also seems that all these stories seemed to interfere with the 'rational face of the community' supposed to be portrayed

through vachana translations into English. The mythical stories would seem cock and bull stories, so, better not to touch them and stick to rational, progressive, simple vachanas to show case the treasure of vachana literature.

Naturally, the selectors have avoided long vachanas. If the vachana is more than 6 lines and around 10 to 12 lines, it is meticulously avoided for selection. Simple and brief is the yardstick for selection. The third criterion which has been avoided for translation of vachanas into English is that of Sanskritised references. Right from the beginning, vachana culture is shown as anti Vedic, anti Brahmin and anti Puranic. Then how can one often quote from the same source to prove the point. So much so these vachanas are mercilessly avoided. That's why out of 108, only 15 vachanas find place in one or the other selection. So, these factors show social orientation of vachana selection, pressures from their professed ideology made them shrink back to choose the vachanas which have stories and Sanskritised references. This clearly shows politics of selection and interpretation by avoiding.

Naturally being persons of literary taste, selectors have been attracted to **images, symbols** in choosing vachanas for translation. **Vachanas which have animal, sexual and also day to day images find their place in many translations.**

Total 57 vachanas are identified as vachanas with animal imagery. Out of 57, highly frequently selected vachanas are 10, frequent are 20, now and then 09, only one time 10 and not selected at all 08.

Regarding sexually oriented and man-women relationship portraying vachanas are 26. In this category only one vachana is highly frequent, five vachanas are frequent, 14 vachanas are selected now and then and 8 vachanas find no place. It shows that animal imagery vachanas are more popular than sexual imagery vachanas.

Another category vachanas **which have images, symbols and common place day to day events** of the social life of a rural man of 12th century Indian society have become popular with selectors. The images are taken from the life of the people of all kinds of classes and their traditional works. The work of farmer, goldsmith, iron smith, carpenter, shoe maker, almost all the classes of people find their place in vachanas. In total 45 vachanas are identified in this category. Out of 45, highly frequent are 12 and frequent are 15. That means 27 vachanas are selected frequently. Another 14 vachanas are of average selection and 4 are not at all selected. This shows these are highly popular with selectors. They get chance over animal imagery and sexual imagery. These vachanas are all linked to romantic elements of Navodaya and Ramya movement as the romantic movement concentrated on rural, artisan people leaving rich urbanite society. The romantics used symbols, images, from day to day life and Navodaya time poets were influenced by this trend. That's why, vachana revival, translation and publication picked up in Navodaya period of Kannada literature.

Images & Symbols			
Animal imagery (57)	Sexual imagery S(26)		From day to day life
(45)			
Highly frequent:	12	10	01
Frequent	15	20	05
Average	11	09	09
One time	04	10	03
Not selected at all	03	08	08

SAMA RAO, MOORUSHILLI, YARAVINTELIMATH AND KALBURGI – DEVIATION FROM THE TREND:

When we see the total statistics above mentioned, there is consistent variation we see in Samaroo, Moorushilli, Yaravintelimath and Kalburgi. Almost all the translators, editors, publishers choose to foreground, select general themes far, far more than theological themes. But, in case of Samaroo, the pattern is same but he has taken 35% of his collected vachanas from theological section he has gone for 62.5% general themes. He has merely balanced and selected a lot more theological section when compared to others. It might be because the selection of vachanas might have been done by the publisher Nagesh Sastry, an education activist, Kannada scholar and community leader on whose request P.Samaroo had done the translation. We see the hand of the publisher in this selection than the translator. So, theological vachanas have found place in this selection. The book was published in 1966 by Bellary Sahitya Academy whose president was Nagesh Sastry. The book was titled, 'Virasaiva Vachanas and Vachanakaras'. Incidentally, this is the first translation where other vachanakaras have been added for translation apart from Basavanna. The diversification trend began later in 1990s, but in this book in 1966 itself, the publisher has gone for inclusion of other major vachanakaras like Akkamahadevi, Allama and Siddarama.

Another publication mentioned in this regard is that of Sanganalmath N.K. who translated and published 'The Thoughts of Basavanna – A Book to Revolutionize the World's Religion' in 1939 from Bijapur. He has also chosen fair number of theological vachanas in this collection.

Leaving these scholars, though theological vachanas form 33% i.e. 314 out of 959 of Basavanna's Shusthala Vachanas, all the selectors have selected only around 15% and less.

In case of Bsavarana Moorushilli, there is a reversal in data. He has selected 158 vachanas out of 959 vachanas for his anthology. In this 41 vachanas i.e. 26% represent 'general

themes' and 47 vachanas i.e. 30% represent 'theological vachanas'. It is important to note that the trend is reversed. His book, 'Select Vachanas of Basavanna' published by Sree Jagadguru Tontadarya Math, Gadag in 2005. In this book, he tried to reestablish theological aspect of vachanas like Guru, Linga, Jangama, Vibhuthi, Prasada, Padodaka, Rudrakshi and Mantra and also Panchacharas like Sivachara, brutyachara, Ganachara etc. he has clearly stated in his foreword that he has taken thorough guidance from C.R.Yaravintelimath and M.M.Kalburgi regarding selection, interpretation and translation of vachanas.

The next book which show variation to the trend is that of M.M.Kalburgi edited 'Vachana' published by Basava Samithi in 2012. It is meant as a standard text. First it was designed in Kannada as 'Vachana' and then the same has been translated in to various Indian and foreign languages. It is a big project involving scholars nationally and internationally. In this text also instead of neglecting theological issues as majority of selectors have done previously. Kalburgi has actually fore grounded and tried to reestablish theological issues of vachana culture back on to the stage. He has selected 146 vachanas i.e. 34% out of 432 vachanas he selected for this standardized anthology which meant to be translated into various languages. The proportion of vachanas selected from 'general theme' is also same with 162 vachanas of 37.5%.

This clearly shows that Sanganalmath N.K. in 1939, Nagesha Sastry in 1966, Basavaraja Moourshilli in 2005 and Kalburgi in 2012 have tried to reestablish theological vachanas into vachana translations in their selections. More than 90% of vachana selection has gone for general themes neglecting grossly theological and spiritual vachanas. They have gone for social, progressive, reformist issues of vachanas leaving apart all these theological issues. This non-selection intelligently covers up the fact of the presence of these vachanas in vachana corpus at all. Foregrounding of certain issues and vachanas again and again will

bring a sense that vachanas are only reformist, social and universal. So, these scholars have felt to reestablish this theme.

Vachanas were at the beginning i.e. in 12th century, part of establishing a community, a way of life and a culture. Later in and around 15th century they were taken up as revival of Veerasaiva Community, when 'Sunya Sampadanas' were compiled. In this process, vachanas were intentionally selected and also left out to establish Verasaiva tenets. The community tried to rebound through collection, selection, editing, publication and propagation in and around 15th century.

Later, 20th century has been recognized as third revival of Verasaiva movement and also vachana revival. This time there is consistent effort to bring it out vachanas as secular, social and general. They have been mainly recognized as part of wider world i.e. 'jewel of Kannada literature'. Then people from all hues like reformists of religion, society whether rightists or leftists in ideology used, quoted vachanas to show progressive nature of vachana culture. Vachanas have dialectical relationship with literary movements like Navodaya, Navya, Pragathi seela, Bhandaya and other post modern literary movements.

In this scenario, there was a danger of vachanas pertaining to theological issues of community disappear completely from the public sphere because of consistent non selection and negligence over particular vachanas.

In reality, the vachana collection, editing and publication began as part of community development. When P.G.Halakatti edited his books in the beginning of the 20th century, he called them 'Vachana Sastra Sara' and M R Sri has called the corpus as 'Vachana Dharma Sara'.

Realizing the danger, some of the ardent community leaders tried to reestablish theological aspect in their selection, translation and publication of vachanas. It clearly shows vachana collection, selection, translation, interpretation depend on who have done them, why as we have discussed at the beginning of the thesis in introduction. As mentioned there, the translation studies have become descriptive rather than only linguistic analysis and comparison of source text with target text. So, all these issues show clearly the various factors at work in publication, selection of translations of source texts into target languages, here the case of vachana translations show the same trend.

That's why, Sanganalmath N.K. in 1939, Nagesha Sastry in 1966, Basavaraja Moorushilli in 2005 and M.M.Kalburgi in 2012 have foregrounded theological issues and tried to reestablish and link vachanas from secular sphere to community orientation. Many other editors and selectors, translators like Masti 13%, Basavanal & Iyengar 5.6%, Ramanujan 7%, Rowne Hill & Prabhu Shankara 7.6% selected theological vachanas or neglected them to this extent. This shows their orientation which was social, reformist and secular.

This statistics is also somewhat partial as in these figures theological issues are mixed with vachanas which talk of importance of Sharnas. Including sharanas importance, the selection in this section is very poor. If we take only theological issues, the data varies still for example only theological vachanas are identified as 210 out of 959 i.e. 22%. Even Halakatti has selected 12 of these vachanas out of his 139 i.e. 8.5%. The special case was that of Basavanal and Iyengar, who did not select not even a single vachana from the theological section in their anthology. It seemed they were steeped in secular, reformist zeal of the times.

They are preoccupied with poetic qualities of vachanas because it was the first time that vachanas were printed in poetic form. Later this trend had begun in Kannada publications. It

seems, in this selection Srinivasa Iyengar's influence is more than Basavanal part. Whatever may be the thing all the religious vachanas were left out.

Sunder Raj Theodor collection selected 6 vachans out of their 108, A.K.Ramanujan selected only one Vachana from this section and again Rowene Hill selected not even single vachana from this section. As against to this Basavaraj Moorushilli has selected 28 vachanas out of 158 i.e. 18% and H.S.Shivaprakash only one vachana and finally Kalburgi 91 vachanas out of 432 i.e. 21% of his selection.

All these issues clearly show editing politics and translations depend on who have done them and why take center stage.

Not only the data but also examples from the selection shows that vachanas which are not selected by anybody found place in Basavaraj Moorushilli and Kalburgi's editions. For example:

Vachanas which talk of greatness of 'Linga Puja' and 'Jangama Puja' were not selected by anybody and we find them only in Kalburgi's edition of 'Vachana' 2012.

The vachana 177, 'Suprabatha Samayadalli aarthiyalli lingana nenedade' that means

If at the early hour of dawn
 You lovingly remember Him,
 You will avert the sudden death,
 Death, and all the Karmas too!
 To worship gods, it means!
 The bondage of your sins will cease!
 O Sambhu, that look of you
 Is a never-failing bait of eyes!
 Rend low to Him, believe in Him:
 To worship Jangama is to be one
 With Kudala Sanga. (Armando Menezes & Angadi, 1967, Page-58)

We can also see translation politics of secularization here, as the Linga is translated into 'Him' that can mean any God including Christian God. This vachana is selected for translation in Kalburgi anthology only.

One more example is the vachana which talk of Jangama, vachana No: 186, 'Bhoomiyolaga Nidanaviddude' the vachana runs like this,

You who have blacked your eyes,
Show us the hoard
That's hidden in the earth
Look without fear, and entertain
No doubts within your mind
If you are such as to believe
That Linga dwells in Jangama
Lord Kudala Sanga
Will show Himself. (Armando Menezes & Angadi, 1967, Page-61)

The next vachana 'Kannadiya Noduva annagilira' the vachana runs like this,

My brother, you who gaze
Into the mirror, look
At Jangama;
For in Him Linga dwells
Kudala Sanga's word
Says, 'The Immovable and
The Movable are one' (Armando Menezes & Angadi, 1967, Page-61)

Some of the vachanas which talk of 'trifold dasoha i.e. wholehearted sacrifice on the part of the devotee for the betterment of 'guru, linga, Jangama' find place only in Kalburgi-2012 edition. Vachana 206, 'Thanuva Kottu guruvanolasabeku' that means

Offering your body, you should
Endear yourself to Guru;
Offering your heart, you should
Endear yourself to Linga;
Offering your wealth, you should
Endear yourself Jangama....
Lord Kudala Sangama loves not
Those who, without these three,
Beat hard the kettle-drum
And worship a mere sign. (Armando Menezes & Angadi, 1967, Page-67)

The vachana 207 also talks of same theme and selected only in Kalburgi's edition. The vachana runs like this: 'Adidevaru, hadidadenu, Odidadenu' that means

Unless this triple dedication be,
What if you play and sing and read?
Does not the peacock play?
Does not the string too sing?
Does not the parrot read?
Lord Kudala Sangama rejects
The undevout. (Armando Menezes & Angadi, 1967, Page-68)

Some of the vachanas which talk of 'brutyachara' i.e. extreme obedience towards guru, linga, jangama have been consistently avoided by all the selectors except Kalburgi in his standardized edition of 'Vachana'- 2012. For example, vachana 245, 'Ithabarayya itha barayya yendare' that means,

When all the devotees
Invite you fondly to their side;
'Come here, Sir, Come, Sir, here',
If, sidling off, you greet,
With hand placed over your mouth,
Shrinking, and mumbling servant-wise,
With modesty and thoughtfully,
Lord Kudala Sangama will lift you up
Before the pioneers. (Armando Menezes & Angadi, 1967, Page-80)

Some of the group of vachanas we don't find in any selections except both in Basavaraj Moorushilli and Kalburgi. For example, vachana No 270 to 302, about 32 vachanas, we find only Moorushilli and Kalburgi. Some of these vachanas deal with the themes of 'Sharanas, their importance and devotees behavior towards them. In vachana 275 Basavanna says no need to do Japa for crores of times but sing and play when we see sharanas. This is only found in Moorushilli and Kalburgi anthologies.

This trend continues throughout 959 Shusthala vachanas of Basavanna. Some of the vachanas which stress Linga Puja and Jangama Puja, we find in Kalburgi only. Vachana 372, 'Lingava Pujisutta Jangamada Mukhanodthippa' that means,

Look, Linga grant me the joy
Of seeing the Jangama's face

Even as I worship Linga!
 Come, give me the supreme bliss
 I beg of Thee this only gift,
 O Kudala Sangama Lord! (Armando Menezes & Angadi, 1967, Page-121)

From vachana 391 to 399 onwards, around 6 vachanas we find only in Kalburgi and Moorushilli. We don't find them in any other selections at all. All these vachanas talk of Linga and Jangama and Lingajangama. Vachana 396 is selected in Moorushilli and Kalburgi talks of 'brutyachara' towards Jangama. It runs like this, 'Jangmada Sannidhiyalli, Vahanaeralemme' that means,

In the presence of the Jangama,

I cannot mount the carrier: if I do,
 My life-wheel does not cease !
 For my reward shall be
 To mount the gallows in my next,
 I cannot be in the seat
 Of the Jangama, who comes:
 And if I do,
 My life-wheel does not cease!
 For my reward shall be
 To be, in my next, made to sit
 On burning bricks,
 I cannot insolently mix, and stand
 Before the Jangama; for if I stand,
 My life-wheel does not cease;
 For my reward shall be
 To be, in my next, made to sit
 Bound hand and foot !
 These penal births I fear, O Lord....
 Thinking the movement of thine own
 Is but Thyself, I rest
 Thy humble servant, Lord
 Kudala Sangama ! (Armando Menezes & Angadi, 1967, Page-129)

Some of the vachanas like 553 to 567 which talk against polytheism of Indian culture and severe criticism against worshiping many Gods have found place in Moorushilli and Kalburgi but not in any other selections. Those selections have gone for only representative vachanas but Kalburgi and Moorushilli included a whole lot of these vachanas in their selection. Same thing happened with criticism against Brahmanas, Veda and Yagnas. Instead

of representative vachanas, the whole lot of these vachanas is selected in 2012 standardized vachana text which is to be translated into as many languages as possible. For example vachanas like 574, 'Yenayya, vipraru nudidante nadiyaru' that means,

What sir, these chanting priests
Do not do what they say: how's that?
One way for their own selves,
Another for the holy books !
It's proof enough, O Kudala Sangama Lord,
To say these priests, born
In pariah wombs, eat beef ! (Armando Menezes & Angadi, 1967, Page-187)

This vachana we find only in Kalburgi's edition.

All the vachanas which talk of 'istalingopasana' i.e. from 599 to 608, the whole lot, we find in Kalburgi only. For example vachana 608, 'Lingavillade Naduvavire, Lingavillade Nudivavure' that means,

You from whose walk and words
Linga is absent...even if you
Swallow your spit apart from Him...
It is a nasty poison all the time !
What shall I say, good Sjr,
What shall I say?
The body of those who live
Without Linga is of the world-
You shun its touch:
The words he speaks
Without Linga are impure-
You cannot bear to hear them !
If you move about
Without Linga, your walk and speech
Is, all the time, a breach of vows,
O Kudala Sangama Lord ! (Armando Menezes & Angadi, 1967, Page-200)

This trend continues throughout these shutsthal vachanas. Almost all the selections have drawn from the beginning 250 shutsthal vachanas. But Moorushilli and Kalburgi have drawn vachanas which have been neglected by others on various reasons especially theological reasons and also vachanas from the later part of shutsthal vachanas. From vachana 267 to 304 around 40 vachanas, we find selections only in Moorushilli and Kalburgi. All these vachanas talk of Jangama and his importance.

The above discussion shows that the agenda of reestablishment of theological elements seems to be very clear by these two selectors. It suits with Basava Samithi's ideology of serving the community for its identity. Vachana translation is one of the spheres through which they work continuously. So, the reestablishment of vachanas as Sastra of the community as propounded in preface of this book and its selection matches. As it is consistently observed in this thesis, the selection, orientation of vachanas in publications tread the line of publishers, translators ideology and their professed and unprofessed aims. To establish community identity both theological, ritualistic issues should be reestablished along with the progressive, reformist elements. So much so, vachanas which talk of equality, caste, blind beliefs, criticism against polytheism, criticism against Brahmins, Vedas, Yagnas find copiously in the selections of Moorushilli who has been guided by Yaravintelimath C.R. and Kalburgi and Kalburgi's 2012 standardized edition.

CONCLUSION:

The history of vachana translation is nearing a century. It has travelled through different times, different movements, and different changing social conditions and come back to a full circle. It began as Halakatti's 'Vachana Sastra Sara Baga-1' then it identified with underdogs and rural folk through Navodaya period, changed its form into laconic columnised vachana publication in Navya period, then responded to progressive, Bhandaya movements at the end of the 20th century and finally turned back to 'Vachana Sastra' to participate in community's struggle for its own identity in the beginning of the 21st century. These different hues vachana translations into English have taken shape on the shoulders of personalities, institutions both secular and religious and also on literary issues. Whatever may be the politics of vachana selection, interpretation and publication, vachana corpus form one of the greatest integral part of Kannada literature which has been profusely translated genre into English.

CHAPTER - VII

CONCLUSION

The thesis began with the intention of probing the objectives of vachana translations into English. The amazing amount of activity in translation of Kannada vachanas into English in 20th century and the 21st century dragged me to see this phenomenon and to see what prodded this much of translation of vachanas into English. It is the most translated work of Kannada literature into English. The translation has been done by different kinds of personalities varied in their interests, ideologies, nationalities and vocations. What prodded them to take up this activity is an interesting question.

To track the objectives of vachana translations, we chose to fathom it from the own words of these publishers, translators and editors. So, a thorough probing into the forewords, editorials, introductions, prefaces has been undertaken both from the point of view of thematic concerns they have shown and also literary concerns they have faced while translating Kannada vachanas into English. Through these prose pieces, it is found that translators/publishers are influenced by their times, their own ideological orientations, to select, interpret and translate vachanas into English with their own mark on them.

Translation as an activity has been enormously influenced by the ethos/times it has been produced. In the first half of 20th century all pervading zeal of Indian independent movement, unification of Karnataka, community's struggle to higher mobility, reformation zeal of Indian intellectuals to purge society from untouchability, blind beliefs, irrational social and religious practices and such other things deeply influenced vachana translations. The selection of

vachanas, the way they have been interpreted, translated and arranged have been deeply influenced by the factors mentioned above.

So much so, certain vachanas which reflect the themes above mentioned were repeatedly selected and translated by the translator after translator. At the same time, there is gross neglect of certain themes by translators/publishers. For example, theological themes, spiritual, philosophical themes have been consistently neglected. So much so, vachanas which talk of these issues have been dropped from the selections. The orientation was heavily towards socially oriented themes in pre-independent and post-independent period.

To ascertain these issues, a statistical analysis of vachanas is undertaken in the thesis. But, as a limited testing range, only 959 'shutsthala vachanas' of Basavanna have been chosen for the purpose. 30 English selections of Basavanna have been chosen to examine the pattern of selection of vachanas. It is found out that '59 vachanas' are frequently selected by the translators/publishers for translation. All these vachanas belong to the social issues like eradication of inequalities of caste, gender and class, reformation, blind beliefs, polytheism, polygamist tendency, idol worship etc. The theological and spiritual vachanas did not find place in these 59 vachanas. So, it has been concluded that the objectives stated by the translators/publishers in their prefaces and introductions tally exactly to the selections they made for translation. Some of the publishers/editors/translators like Kalburgi, Moorushilli tried to establish community identity through translations of vachanas of theological and spiritual nature. In the statistical analysis, it is found out that they are the only persons who have chosen more theological vachanas rather than socially oriented, frequent vachanas of 59. It has been shown again that the stated and unstated objectives of the translators/publishers in prefaces and introductions fulfilled through selection of vachanas for translation.

Another issue is that of effect of times on vachana translations. The phenomenon of reestablishing identity of the community through the publication of vachana translations began at the end of 20th century and picked up pace in the beginning of the 21st century because of the institutions like Basava Samithi and Akhila Bharathiya Sharana Sahitya Parishat. The two personalities mentioned above i.e |Moorushilli who broughtout his translation in 2005 and Kalburgi in 2012. In the post independent era, there was influence of movements like dalit, bhandaya and feminism on Kannada literature and society. All these issues are reflected in the vachana translations and they have found proved to certain extant in the statistical analysis.

As the society stabilizes and grows economically, educationally naturally there is an urge on the part of people to search for higher truths. In accordance with this there is a call for change of orientation in vachana publication, selection, interpretation and translation in recent times. H.S.Shiva Prakash, Vinaya Chaitanya, O.L.Nagabhushana Swamy and Zvelebil advocated foregrounding of vachanas which reflect philosophical truths. We find in the statistical data, the selections of philosophical vachanas are higher side in the translations of these scholars. So, there is a consistent call for reorientation of vachanas towards spiritual issues rather than social issues.

These observations prove that vachana selections, interpretations and translation are very much influenced by the times, ideologies and personalities. Though, the vachana translations were influenced by the literary movements like Navodaya, Navya and Navyothara in source language literature, it is noted that there isn't much change in selection pattern of vachanas in these three eras in translations. The literary movements overlap and only slightly, we can find their influence on vachana selections. So, it is a paradox, unresolved in the thesis.

The overall impression is that the translation of vachanas into English seemed to be not satisfactory endeavour. The rhythm, beauty, literary quality, sensibility of Kannada vachanas has been lost in English translation. This is the feeling of many readers who have been supplied with vachana translations and asked to forward their comments. These educated, non literary people feel that translation of vachanas into English are dry and wonder how clumsy is the outcome. Though, the translations supplied to them are of versatile translators like Armando Menzes and S.M.Angadi, A.K.Ramanujan, Zvelebil, H.S.Shivaprakash, O.L.Naghabhushana Swamy. This has been probed in a chapter exclusively dealing with language and culture. It is concluded that the failure of vachana translations into English lie deeper in the vast difference between 'language-culture' of source and target languages.

One thing that cannot be done in the thesis and there is a lot of scope in this area is that of 'reader-response' regarding vachana translations. Vachana translations could be given to readers and then they can be asked to provide general and specific comments on their understanding. The reader could be classified as source language, source text known readers, then second category readers like source culture known but not source language and the third category readers who don't know source text, source language or source culture. The time constraint and the space constraint made me to drop this project. But the limited response I got from the readers of these three categories show that English translations of vachanas failed to impress them. The third category readers that are people who don't know source culture or source language have put varied and wild readings into vachana translations.

The thesis has concentrated much on Basavanna's vachans for two reasons. At the beginning only Basavanna vachanas are translated into English. Diversification and inclusion of other vachanakaras for translation occurred later at the end of 20th century and at the beginning of 21st century. Again the thesis looked at the translations from the source language to target language. Time constraint has stopped me to go through all the available vachanas in

Kannada. The vachanas of Siddarama, Akka Mahadevi, Chennabasavanna and Allama have been translated in large scale and a little bit of selections of other vachanakaras have been translated. Further study is possible to go through all these translations and find out the patterns and differences regarding each vachanakara.

Translation of vachanas into English and other languages both Indian and foreign is a cultural phenomenon with its own reverberations of motives and objectives. It unearths interesting patterns in selection, arrangement, interpretation and translation of vachanas. It is a fascinating journey one could take.

APPENDIX: 1

LIST OF BOOKS OF VACHANA TRANSLATIONS INTO ENGLISH: **CHRONOLOGICAL ORDER:**

Yaravintelimath C.R. (ed), Tr. Halakatti P.G., 2003, Vachanas of Sri Basaveswara, Bijapur,

B L D E Association (FIRST PUBLISHED IN ASIAN ANTIQUARIAN
JOURNAL; LI :1922)

Venkatesha Iyengar M, 1935, Sayings of Basavanna, Gadag, Veerashaiva Taruna Sangha

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APPENDIX: 2

LIST OF VACHANAS TRANSLATED INTO ENGLISH AND USED IN THE THESIS:

And you can witness it, O Lord Kudala Sangama	87
Avowed sheep brought for a festival	107/273
As the washerman rejoice in towns clothes	125
As a dog riding a palanquin	269
Because he believed the Brahmans to be gods	381
Chennayya, the cobbler, is my sire	187
Cry, Cry O goat	190
Could you call her a lady the gadabout?	194
Does Meru look for virtue in a crow?	92
Do not steal, Do not kill	129
Don't make me hear all day	132
Do not say, it, do not, my friends:	280
Do not say, swollen with pride,	281
Eating plate is not other bronze	126
Even as washer man, who makes a fus	288
From Guru, Linga and Jangama	278

For the indulgence of the flesh	287
Go, My Lord, Your work is held up, please	193
Greed befits a king	193
Hear me, O sister, hear!	197
Is the master of the house gone out or is he in?	75
Is the master of the house in or is he not	76
Is the master at home?	79
Is the master of the household home	80
I am amazed at your abandonment	194
If breasts and plaits of hair appear in a person	196
I felt as if	197
It is like the secret fire	268
In the sacrificer's house, who pours	189
Iron sucks water on the strength of fire	277
If knowing the root is the trees mouth	278
It is better to renounce your breath	278
If at the early hour of dawn	312
I can not mount the carrier, If I do	315

In making a pot	271
If those who go astray	288
If there is a pot of milk under the palm tree	127
If but the thought of doing well	120
If they see Breasts and long hair coming	169
Keep the dwelling clean inside and out	81
Knotted tuft of hair the Brahman	114
Like the lamb led to the sacrificial fire	102
Look you, the pot is god	111/189
Look brother! In the course of time	117
Let them not say, O Lord	131/270
Look you a faithful wife has but one Lord	289
Look, Linga grant me the joy	314
Make of my body, Lord, the pole	97
My brother, you who gaze	313
O Sir, whenever they see water, They dip in it	111/190/211
O Lord, it's you who spread this green	270
O brothers, ye who dip into a stream,	282

Only to expiate his sins	288
Offering your body, you should	313
Reading and reading The Vedas ended in argument	104
Refrain from theft, killing flashood and anger	173
Shall I call Siriyala a man of trade	188
Seeing a snake of stone, they say	189
The master of the house, is he at home or isn't he?	73
The master of the house is he at home, or is he out?	74
The master of the home	77
The house is empty	81
The Vedas are Brahmans make believe	104
The man who slays is a paraiah	113/187
The rich will make temples for Siva	166/168/242
There be some that are rich	168
The husband venerates	196
They talk of making a taintless gift	274
To Kalidasa you gave eyes	279
They call him Brahma who creates	280

The lotus lends the water grace	287
The elephant fears the goad	287
The first purana is to the demos death	289
Thou shalt not steal nor kill	275
Unless this triple dedication be	314
Who knows the Gita is not wise	104
What sir, these chanting prists	188/316
Who does not give him food	194
Whichever way I look	275/284
When once the writing on your brow has said	276
With shaven head	277
What shall I say, O Lord	279
What sin have I committed now	290
When all the devotees	314
You shall not steal	173
You who have blocked your eyes	313
You from whose walk and words	316

APPENDIX: 3

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